



## TALES FROM THE TRACKS

What's it really like to work for BART? Plus:  
CCSF's new "super trustee," mobile homeless  
classrooms, tech for kids, comics masters, and  
more in our Careers and Ed issue **PAGE 14**

PHOTO OF BART WORKER ROBERT BRIGHT BY MARK MOSHER / SEIU 1021



### SUMMER MOVIE MAYHEM

Astronauts, kingpins, and black-gloved killers **P37**

### DRAG-POP 'WINDOW'

Alexis Penney finally releases debut album **P28**

### DREAM DEFERRED

March on Washington, 50 years later **P12**





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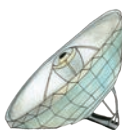


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## GAY FOR PLAY

Gamer and queer communities often don't intersect. But Aug. 3-4, San Francisco held the historic first LGBT video game conference in Japantown, GaymerX. Online gamer spaces like Xbox Live are often insanely homophobic. "People shout slurs constantly," said Toni Rocca, spokesperson for the con. For two days though, gamers had a safe space to be nerdy and fabulous. The event even featured a same-sex wedding proposal, sung out by the voice of GLaDOS from *Half-Life*.



## gunbygun GOODBYE, GUNS

On Aug. 8, 157 guns were whisked out of San Francisco's Mission District through a buyback held in collaboration with Sup. David Campos and Gun by Gun, a tech-focused nonprofit seeking to reduce violence related to firearms. It was crowd-funded, and the group is now seeking donations for a buyback in San Francisco's Bayview neighborhood. Visit [www.gunbygun.org](http://www.gunbygun.org) to learn more.



## HELLO, DRONES

Drones are zipping through California airspace, despite a lack of ground rules governing their use. "It's not something most legislators know about," noted Carlos Alcalá, spokesperson for Assemblymember Tom Ammiano. An Aug. 6 Assembly hearing focused on drones, and a bill to regulate them is coming up for a vote. Some reports suggest the legislation followed rumors that celebrity gossip site TMZ was eyeing a drone for surreptitious photography.

AP PHOTO BY ERIC GAY

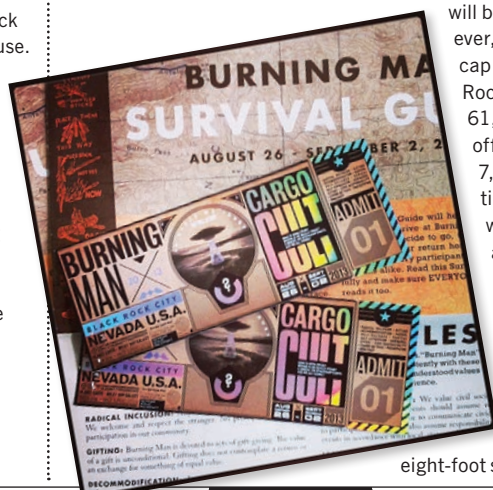


## RUTH ASAWA, 1926-2013

The death of sculptor Ruth Asawa last week was a poignant end to a prestigious life. It came just months after a proposed Apple Store nearly bulldozed one of her famous works, 1970s-created "Hyatt on Union Square Fountain." Protesters rallied around Asawa's piece and the city rejected Apple's plans. Asawa first rose to fame experimenting with abstract wire sculptures in the 1950s, and later helped found a public arts high school in San Francisco, which was renamed the Ruth Asawa San Francisco School of the Arts in 2011. Her work can be found elsewhere throughout the Bay Area, including the mermaid fountain (with a mermaid cradling a merbaby), entitled *Andrea*, at Ghirardelli Square, and the Japanese-American Internment Memorial Sculpture in San Jose.

## READY TO BURN

Bay Area burners are madly preparing for Burning Man, the Nevada desert bacchanal that officially begins Aug. 25. The 27th annual event will be by far its biggest ever, with a population cap of 68,000 and Black Rock City LLC selling 61,000 tickets (the final official sale was Aug. 7, but there's plenty of tickets online for those who still want to go) for a total gross take of more than \$23 million. Yes, it's come a long way since 1986, when a couple dozen people gathered on Baker Beach to watch an eight-foot stick figure burn.



## GEORGE DUKE, 1946-2013

Prolific San Rafael-raised jazz musician George Duke passed away last Monday, Aug. 5, from chronic lymphocytic leukemia at 67. The experimental jazz lover studied trombone and composition at the San Francisco Conservatory in 1967, and in that same year met weirdo genius Frank Zappa, with whom he would later collaborate on more than a dozen albums. An avid jazz fusionist, producer, and world-renowned keyboardist, Duke also wrote and performed with the likes of Jean Luc-Ponty, Al Jarreau, Michael Jackson, Miles Davis, and with his own the George Duke Trio. And he released more than 30 solo albums. His original compositions have been sampled by Daft Punk, MF Doom, and Ice Cube, among others.



## POLITICAL ALERTS

### WEDNESDAY 14

**"UNTITLED"**  
Mission Cultural Center for Latino Arts, 2868 Mission, SF. [tinyurl.com/untitled814](http://tinyurl.com/untitled814). 7-10pm, \$5. The Mission Cultural Center for Latino Arts is kicking off one of its new exhibitions, "Untitled," featuring pieces covering topics such as migration, intervention, documentation, and the interpretation of family and societal dreams. Work by artists such as Favianna Rodriguez, Carina Lomeli, Indira Urrutia, and Marc Hors will be up until Sept. 14. Chamber music band Classical Revolution will perform during the opening reception.

### SATURDAY 17

#### WORLD'S LARGEST DRAG KING CONTEST

550 Space, 550 Barneveld Ave, SF. [www.sfdragkingcontest.com](http://www.sfdragkingcontest.com). 10pm, \$15 to \$35. DragStrip Productions presents the 18th Annual San Francisco Drag King Contest. Expect burlesque, lip-synching, mud-wrestling, and gender-bending stage acts judged by a panel of local drag celebrities. DJ after-party to follow the crowning of San Francisco's next drag king. Fudgie Frottage and Sister Roma co-emcee. All benefits will go toward Pets Are Wonderful Support (PAWS).

**SAVE CCSF: LOBBY COMMITTEE MEETING**  
Main Public Library, Mary Louise Strong Conference room, 100 Larkin. [wendypalestine@gmail.com](mailto:wendypalestine@gmail.com). 1-4pm, free. City College is slated to lose its accreditation in July of 2014, and Save CCSF is working to reverse that decision. The group has staged protests and Occupy-style actions, but also plans to lobby politicians about saving the college. Join them in planning how to save City College from its accreditors.

### SUNDAY 18

#### TENANT UNION HALL OF FAME AND AUCTION

San Francisco Tenants Union, 558 Capp, SF. [www.sftu.org](http://www.sftu.org). 1-5pm, free. The San Francisco Tenants Union's annual Hall of Fame ceremony recognizes tenants who have made notable contributions to the rights of tenants in San Francisco. This year the TU honors longtime volunteer Jim Faye, Tommi Avicelli Mecca and Sara Shortt from the Housing Rights Committee, and former Guardian Editor Tim Redmond. Join them for a BBQ and surf over to their website to scope out their silent auction, where one can bid on everything from a lunch with a supervisor to a sailboat ride.

#### NSA SURVEILLANCE AND US: WHAT WE KNOW AND WHAT WE CAN DO ABOUT IT

Martin Luther King Room, Unitarian-Universalist Center, 1197 Franklin, SF. [sf99percent@gmail.com](mailto:sf99percent@gmail.com). 3:45-6pm, free. This workshop will feature short presentations about NSA surveillance by attorneys and organizers, followed by breakout groups meeting to plan actions, write materials, and network. Hosted by the Unitarian Universalists for Peace-SF and the SF 99 Percent Coalition.



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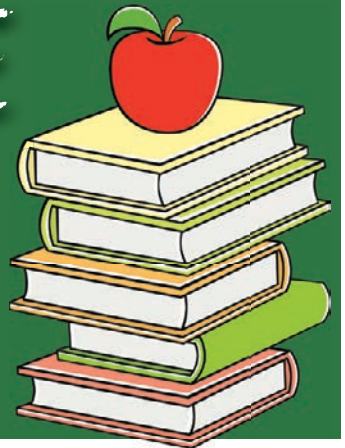
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# Compromises deliver results

BY DAVID CHIU

**OPINION** When Guardian Editor Steven T. Jones asked me to respond to his recent columns (“Chiu becomes City Hall’s go-to guy for solving tough problems”, 7/23/13; “Chiu: Centrist Compromiser, Effective Legislator, or Both,” 7/30/13), I reflected on how our Board of Supervisors’ 2013 accomplishments exemplify the lessons and rewards of working together.

After several decades of intense fights between TIC owners and tenants, I asked both sides to sit down, share perspectives, and brainstorm beyond the impasse. To our surprise, when TIC owners shared their struggles and offered to pay a fee to condo convert, tenant advocates agreed to finally support conversions as long as their core principle of preventing evictions — which I strongly shared — was addressed.

After a decade of failed CEQA reform attempts, the pundits predicted an epic battle between developers and neighbors this year. The breakthrough for unanimous support occurred when both sides acknowledged to me that real neighborhood input and predictability in the planning process are not mutually exclusive, and progressive leaders wanted to ensure that pedestrian, bike, affordable housing, and public projects are not delayed.

After years of controversy, CPMC/Sutter and the coalition of dozens of community-based organizations deadlocked over how to rebuild the Cathedral Hill and St. Luke’s hospital campuses. After exposing financial documents challenging the original proposal, I worked with colleagues for six months at a mediation table that refashioned a CPMC plan to rebuild those 21st century hospitals the right way.

While each story is unique, what all of these accomplishments — along with recently balanced budgets, business tax reform, and pension reform — have in common is hard work and extreme patience by dedicated San Franciscans seeking creative solutions.

As Board President, my job

is to build consensus among our diverse supervisors and deliver results. When I first came to City Hall, I asked my colleagues to move beyond past politics that had magnified differences. I am proud that today’s Board has the highest approval ratings in a decade, as we do more together working through our differences.

At the negotiation table, it’s essential to stand firm on core values. My vision for San Francisco has been of a city that protects tenants and families; creates good jobs across the economic spectrum; offers high quality public services with Muni, our schools, and our parks; and embraces our diversity, our immigrants, our seniors, and those who have been historically disenfranchised.

When we can’t always find creative win-wins, it’s still important to fight for what’s right. I’ve taken my political lumps championing the right of noncitizen parents to vote in school board elections, standing up for workers requesting family-friendly workplaces, and taking on a Yellow Pages industry dumping millions of phone books on our streets.

When I hear criticisms of “compromise,” I reflect that the most important federal legislation in recent years — from the Civil Rights Act to the Affordable Care Act, Wall Street reform to comprehensive immigration reform — were also criticized as “compromises.” Critics often forget the big picture: by incorporating different views, reforms actually get done, and if we wait forever for the perfect policy, people will suffer.

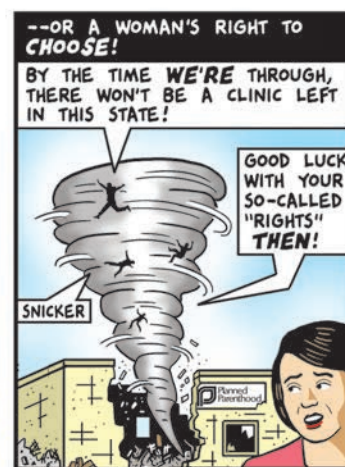
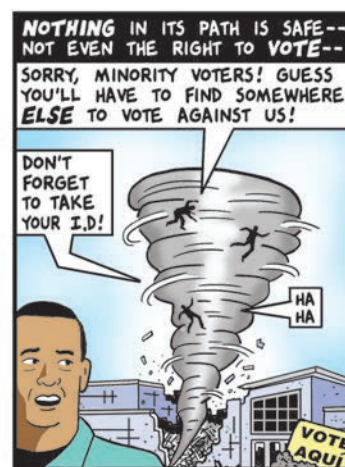
San Franciscans are at our best when we unite around shared values — from marriage equality to universal health care to environmental protections. We still have plenty of challenges: housing affordability, struggling workforces, family flight, public transit.

Let’s continue to work together to show the rest of the country how our city can govern. **SFBG**

*David Chiu, who represents District 3 (North Beach, Chinatown, Nob Hill), is serving his second term as president of the Board of Supervisors.*

## THIS MODERN WORLD

by TOM TOMORROW



## The time is now to fix Muni

**EDITORIAL** San Franciscans love to bash Muni, but this city would be a gridlocked nightmare without it. Despite its many flaws, Muni does a pretty job at getting people around the city, particularly for a transit system that has been plagued by chronic underfunding and which is at capacity during peak hours.

Yet in a growing city that has ambitions to grow even faster — pushed by regional motivators such as Plan Bay Area and pulled by the grand designs of powerful capitalists and their neoliberal political enablers — Muni is well on the way to earning all the scorn that critics can heap on it and becoming the self-fulfilling prophecy of dystopian dysfunction.

Into this critical moment comes the city’s Transit Effectiveness Project and its promise to reduce travel times by 20 percent on busy corridors and improve reliability and service to underserved areas such as the Excelsior. The TEP’s 793-page environmental impact report dropped

on the city with a barely noticed thud last month, and it will be the subject of an informational hearing at the Planning Commission this week (Thu/15) and a series of community hearings in the weeks that follow, with public comments due by Sept. 17.

So now is the time to get serious about addressing long-simmering conflicts between Muni’s needs and the desires of private automobile drivers, which are often in conflict on roadways where they’re forced to share space. And on a deeper level, this city must resolve the conflict between the need to substantially increase investment in vital public infrastructure and the destructive fantasies of anti-government ideologues who want a functional city but don’t want to pay for it or be inconvenienced.

Only then can we really delve into the devilish details of the TEP, with tough-to-resolve conflicts between reducing stops to speed service and the needs of the elderly and disabled, whether to limit

cycling in certain stretches, how to slow traffic and limit parking without triggering motorist backlash, and how to quickly expand capacity again after you’ve improved the system and encouraged more people to use it.

These are solvable problems if San Franciscans of all stripes acknowledge the realities of a growing city with a finite capacity to accommodate cars and an infinite need to improve Muni and the safety of pedestrians. These are the laudable goals of the TEP and its new EIR, which is designed to smooth the way for many transit improvement projects to come.

We won’t get there by pandering to people who are pissed off about efforts to regulate street parking in their neighborhoods (and we certainly won’t get there if certain supervisors now making rumblings about taking parking regulation back from the SFMTA get their way). It’s time to truly become the transit-first city we claim to be, and that process starts now. **SFBG**



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## % SHAREABLE, SMEARABLE

After writing critically about problems in the business models of so-called “shareable economy” companies in last week’s issue — including our cover story on Airbnb and other companies that facilitate short-term home rentals (“Into thin air”) and a story on the rideshare company Lyft (“Driven to take risks”) — the topic continued to dominate the sfbg.com Politics blog, with fresh posts and lots of reader comments:

### AIRBNB PILE-ON

The excellent bilingual newspaper El Tecolote covered some of the same ground we did in its Aug. 1 cover story, “Unregulated Rental Business Takes Over Housing,” focused on how Airbnb is contributing to gentrification and displacement in the Mission District.

Reporter Jackson Ly found a couple that turned a rent-controlled apartment on 24th St. into a \$249 per month de facto hotel room, booking it for 24 nights in August and making \$5,976 in just one month, on top of the \$3,069 they’re making in August renting out the guest room in the apartment where they actually live for \$99 per night.

“It’s cheating the people that pay taxes,” Maria, who lives in the unit below this couple’s investment apartment and is tired of the rotating stream of tourists in her building, told the newspaper.

I got ahold of El Tecolote Managing Editor Iñaki Fdez. de Retana, who said that housing issues like this one are extremely important to the Latino community that lives in the Mission, and he’s been surprised that Mayor Ed Lee has been unwilling to address the impacts of Airbnb and other tech community contributors to the problem.

“It is very important,” he told us, noting that visiting European tour-



## ! WALMART FIRES BAY AREA WORKERS AFTER STRIKE

After working for nearly two years at Walmart in San Leandro, Dominic Ware said he’d witnessed too many co-workers struggle to make ends meet, and had felt disrespected for long enough. A co-worker recruited him to join Organization United for Respect at Walmart, or OURWalmart, a national group of Walmart associates organizing for better workplace conditions and pay.

“She couldn’t even pass the pen fast enough,” said Ware. Last October, he participated in the first mass-strike of American workers in Walmart’s history.

In May, Ware joined a hundred others in the longest Walmart workers’ strike yet, lasting from May 29 through June 8, to demand protection for strikes, livable wages, the option for full-time shifts, and respect in the workplace. After two

weeks of striking, a legally protected activity for all workers, Ware went back to work. Things were normal at first. But in mid-July, he was fired.

Raymond Bravo, a maintenance associate at the Richmond Walmart, also joined Ware and other OURWalmart members on a caravan of striking workers to demonstrate outside Walmart’s corporate headquarters in Bentonville, Arkansas in May.

“I saw the lack of respect and favoritism,” said Bravo. “I wanted to join because I had no voice at Walmart, and I believe we should stand together.”

Like Ware, Bravo returned to the job after Arkansas with little fuss. “My next scheduled day was June 12, and nothing happened,” said Bravo. But two weeks down the line, Walmart

began coaching associates for absences, and changing his schedule.

“I knew my days were numbered,” said Bravo. “I had already been disciplined for striking last year, and I’d heard from other associates that their hours were cut. That was kind of fishy.” Roughly two weeks after returning, Bravo was fired.

It appears that Ware and Bravo’s terminations weren’t isolated incidents. Around 60 Walmart associates across the country were disciplined or terminated after participating in the strike, according to OURWalmart. Since termination in retaliation for striking activity is illegal under the National Labor Relations Act, both Ware and Bravo plan to embark in legal battles to get their jobs back.

Walmart may rightfully fire an individual employee after he violates the company’s absence policy by missing work, Walmart spokesman Dan Fogleman told the Guardian. In Bravo’s case, “the decision has nothing to do with a specific protest or activity of that nature,” said Fogleman. “We have a strict policy against retaliation.”

Fogleman claims the OURWalmart demonstrations were not legitimate strikes, but “made for TV” publicity stunts for the union that has lean support for OURWalmart, the United Food and Commercial Workers. Walmart made a similar claim in response to the October 2012 strikes. The nation’s largest private employer, Walmart employs roughly 1.4 million American workers, all non-unionized.

“Walmart didn’t want to recognize a strike as a strike,” said Ware. “But they are playing with people’s lives. Those who are working 45 hours a week, that’s not a lot, but that’s all they have, and if you take that away, they’ll lose everything they have.” (Justin Slaughter)

ists are changing the character of the neighborhood. “In particular on 24th Street, which was once seen as the heart of the Mission, it’s changing overnight and [Airbnb and other housing rental websites] is a big part of that.” (Steven T. Jones)

### UBER UGLY CRASH

Uber’s policy on insuring its drivers will soon be taken for a test drive, as the company that runs the mobile app-based ride requesting service and a driver were served with a court summons last week from a woman severely injured after a crash near a San Francisco intersection.

Those insurance policies were said to meet brand new regulatory requirements on rideshare services introduced by the California Public Utilities Commission on July 30, which was meant to solve the long-time regulatory battle between rideshare services and local governments.

The plaintiff in the suit, Claire Farhbach, was a bystander, not a customer, and that unique twist in the injury suit has experts from the

taxi industry waiting to see if Uber will step up to the plate to pay for Farhbach’s injuries, or if Uber will leave driver Djamol Gafurov on the hook for the bill.

Farhbach was walking up Divisadero street near Hayes at quarter of midnight March 12 when Gafurov’s black town car, operating as a private taxi, collided with another car on Divisadero while turning left. One of the cars then collided with a fire hydrant, and in the words of the civil suit, “this impact caused the fire hydrant to be violently sheared from its base and propelled through the air a number of feet northbound...when the fire hydrant struck (Farhbach) with a tremendous amount of force.”

Gafurov’s private taxi was operating as a “partner” of Uber, which is how the company defines its relationship to the network of drivers on its website. No private taxis or drivers are considered to be employees of Uber, as the company has repeatedly maintained, claiming that the drivers, and their actions, are not its responsibility.

Uber spokesperson Andrew Noyes

told us repeatedly that drivers are not employees of the rideshare company: “Our legal team took a look at the files you sent. This is not an ‘Uber’ driver, they’re not employed by us. They’re employed by their licensed and insured limousine company.” (Joe Fitzgerald)

### MAKING CABS BETTER

For all the (justified) grumbling about the business models of ridesharing services like Lyft and Uber, the so-called ridesharing revolution may prove to be a catalyst for a taxi industry overhaul.

“We’re adding hundreds more taxis, and our board has approved regulations for each vehicle to provide real-time locational information,” San Francisco Municipal Transportation Agency spokesperson Paul Rose told us.

“One of our goals is to move forward with making the data available to our customers to hail a cab with an app,” Rose added, referencing a plan unveiled by the transit agency several weeks ago. Faced with stiff competition from random vehicles adorned with garish pink mustach-

es, the taxi industry is taking a stab at evolution, or at least imitation.

To be a cab driver right now, paying off the pricey medallion they must purchase in order to operate while oblivious new transplants rake in the cash without following the same set of rules, must be infuriating.

At the same time, let’s be honest here: There’s a reason people are ditching conventional cabs and climbing into cars with random strangers who may be beckoned with the tap of a smartphone. And it has nothing to do with passengers’ sentiments about government regulation or newly minted tech millionaires.

The taxi industry lags far behind the lightning-speed reality many Bay Area residents have come to inhabit, but if it weren’t for the competition, they might not have any incentive to change.

Rideshare services might be your quintessential rogue tech companies backed by nauseating sums of venture capital, but at the end of the day, people also want taxi service that does not suck. (Rebecca Bowe)





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## NEWS

**MARTIN LUTHER KING DELIVERS HIS "I HAVE A DREAM" SPEECH ON AUG. 28, 1963.** AP FILE PHOTO



# Dream deferred

Activists say Zimmerman verdict shows not enough has changed in the 50 years since the March on Washington

BY ERIN DAGE  
news@sfbg.com

**NEWS** Nearly 50 years ago, hundreds of thousands of people marched at our nation's capital to demand racial equality and respect. And half a century later, people are still fighting for that same cause.

In July, when George Zimmerman was found not guilty of any crimes for fatally shooting 17-year-old Trayvon Martin, racial tensions flared in the Bay Area and abroad. Martin's death brought the issue of racial profiling to the surface, energizing a new generation of activists just in time for Aug. 28, the 50th anniversary of the Great March on Washington and Martin Luther King Jr.'s "I Have a Dream" speech.

Rev. Arnold Townsend, vice president of San Francisco's chapter of the National Association for the Advancement of Colored People, is a veteran of the Civil Rights Movement. Townsend told the Guardian that Martin's death triggered memories of Emmett Till, a 14-year-old African-American who was lynched in 1955 for flirting with a white woman.

Townsend was 12 when Till was murdered, and he says seeing the pictures of Till's disfigured body in a casket posted in Jet magazine was what inspired him to be actively involved in the movement for racial justice.

"What happens in the world finds ways of bringing people together. What happened to Trayvon Martin isn't so different from what happened to Emmett Till," Townsend told us. "I knew that people could come for my father, my uncle, but from this I learned that they could come for me."

The Zimmerman verdict resulted

in large demonstrations of anger and outrage all across the country, including Oakland and San Francisco. The verdict inspired Zack Aslanian-Williams, a 24-year-old San Francisco resident, and others to join the NAACP and become activists.

"There is something about the Trayvon Martin case that definitely impacted my willingness to get involved," Aslanian-Williams told us. "The case caught fire, and I have a sense of urgency to get involved in any way I can."

In the wake of the verdict, many new and veteran activists targeted National Night Out, a neighborhood watch program event that African American activists fear fosters the kind of racist vigilantism they say motivated Zimmerman to kill Martin.

Jesse Strauss and more than a dozen other Oakland residents fanned out all over Oakland during the Aug. 6 event, visiting dozens block parties in an attempt to educate people as to why they should be wary of police and wannabe cops.

"We're doing this to build community and talk to people about real safety," Strauss said. "I think that the way that police function has been steady, and from that we have so many black and brown people locked up. This is a reflection of the struggles that have been going on and this shows that racism has not stopped at all."

Rev. Amos Brown, president of the San Francisco NAACP chapter, said he wants to see people come together around racial equality and he fears the targeting of neighborhood watch programs may hinder that goal.

"We don't need extreme provocateurs," Brown said of anti-police activists. "The movement is like



## NEWS

an airplane, and if one wing is too heavy, the whole thing goes down”

But Brown is just as critical of police, saying the 52 hours of sensitivity training that all personnel at San Francisco Police Department have to undergo isn't enough.

“If relations were good between them, we would not have numerous calls coming in from people who were profiled by police, immediately being asked if they were on parole when they were approached,” Brown said.

Many San Franciscans are sensitive to the racial profiling issue. Last year, when Mayor Ed Lee proposed a stop-and-frisk policy to combat the proliferation of guns — despite studies showing a similar policy in New York City disproportionately targets African Americans — the community rose up and forced Lee to abandon the idea.

“Being a person of color who has been racially profiled, I couldn't stand back and let this happen,” says Theo Ellington, president of Black Young Democrats of San Francisco, which organized people against the idea.

But activists say it's not enough to play good defense. Fifty years after the strong show of support for racial justice, there is still much progress to be made.

“We need to keep pushing forward,” Townsend said. “Success is not measured by what you have done, it's measured by what you're going to do next.”

On Aug. 24, the San Francisco chapter of the NAACP plans to head over to Mosswood Park in Oakland for a rally commemorating the march put on by the Coalition of Black Trade Unionists.

The University of San Francisco will also be hosting an event on Aug. 20 to discuss the progress and setbacks in the march toward racial equality since the 1960s. Speakers at the event will include Clarence B. Jones, Martin Luther King Jr.'s former lawyer and adviser, and Mayor Ed Lee.

“It's important to pause and see what's happened in the past 50 years. It is the 50th anniversary of the dream and it is important to recognize that there's been some unraveling of the dream,” USF Vice Provost Mary Wardell-Ghiraduzzi said.

Ellington said he's still waiting for his own generation's Great March on Washington.

“The death of Trayvon Martin was a wakeup call. It proved that my life, as a person of color, is not as valuable as my counterparts,” Ellington said. “We have to be the ones to turn the tide. There's still a lot more work to do to fulfill Martin Luther King Jr.'s dream. We are still fighting the same social ills we faced 50 years ago.” **SFBG**

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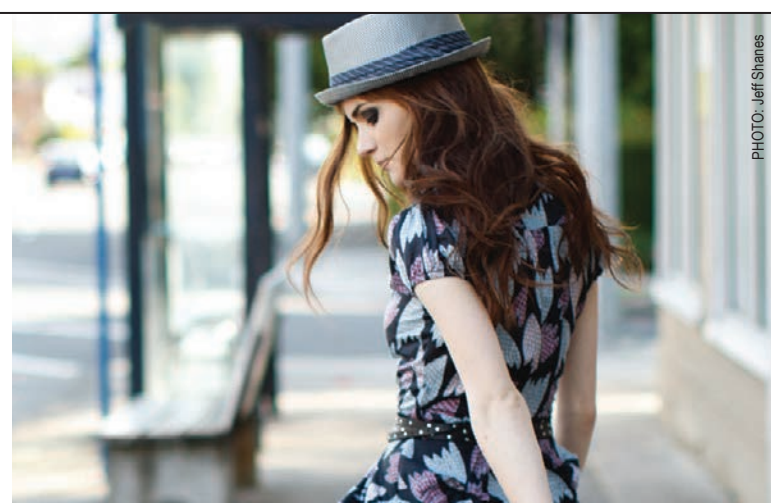

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BY JOE FITZGERALD  
news@sfbg.com

**CAREERS AND ED** BART's trains will keep running, for now, after a San Francisco Superior Court judge ordered the 60-day cooling-off period that Gov. Jerry Brown was angling for last week to address BART's labor contract impasse. The injunction is in effect until Oct. 10, blocking any strike or lockout until then.

A report by the Bay Area Council said that the four-day strike in early July cost the Bay Area \$73 million a day. That estimate was also a conservative one, according to a report put together by a special investigative board convened by Brown to look into the brinkmanship between BART workers and management.

"All parties agree that the major issues of the negotiations remain unresolved, including wages, health benefits, pensions contributions, and workplace safety," the Aug. 8 report said.

Aside from the nitty gritty of the contracts, the two parties can't even agree on math. The report found that the "parties do not agree on the magnitude of the gap in their respective economic proposals," and that they are between \$56 and \$62 million apart on their forecasts of district finances for the next three years.

Management's biggest concerns are still capital investments. Last year, BART approved a contract for 410 new cars, at a cost of about \$2.2 million per car. The union's proposals



# Tales from the tracks

BART strikes are on hold, but the standoff between workers — demonized by many, humanized here — and the district continues

leave little room for capital improvements, BART management said at the Aug. 8 investigatory hearing.

But the unions say that BART is financially healthy and can offer a decent contract to workers. Out of a budget of \$1.5 billion, union officials say payroll for their members totals about \$200 million.

The unions and management will now have two months to cool off. But will that help along their negotiations? SEIU Local 1021, which represents engineers and custodial workers, doesn't seem to think so.

"We have bargained unsuccessfully with this employer from May 13 to June 30, 2013 with no true indication

from the district that it intended to reach an agreement," the unions wrote in a letter to the investigative board. "We have no reason to believe that if a 60 day cooling off period were created, we would not be standing then on the precipice of another work stoppage without an agreement." Meanwhile, to put a human

face on a labor standoff that has provoked sometimes nasty reactions from the public, we ran a couple profiles of BART workers on the SFBG.com Politics blog last week. The response was so passionate and overwhelming, we decided to run them in the paper as well:

## ROBERT BRIGHT

First we met Robert Earl Bright, a 47-year-old transit vehicle mechanic at the Hayward yards, where he's been for three years. BART trains seem tame compared to the machines he used to work with, starting out as an Air Force mechanic working on cargo planes.

It's that experience he draws from when he said BART's policies are becoming increasingly dangerous.

Bright is tall but soft-spoken, and while we sat at a bench in a courtyard at Lake Merritt BART station, he talked about the shortcuts BART has taken lately, and how overtime and consolidation are bad practices for everyone involved.

There used to be specific workers called Power & Way controllers who looked out for workers on the train tracks and made sure they were safe, he said, but those responsibilities were consolidated into a separate train controller position. Since then, Bright saw the death of a colleague, a mechanic who switched from a graveyard shift to a day shift and was hit by an oncoming train.

Only after the death did BART  
CONTINUES ON PAGE 16 >>

## For the Record: Clearing up misinformation about BART workers

### HEALTHCARE

BART workers pay only \$92 a month into their health care. Right? Wrong. "That doesn't tell the full story," said Vincent Harrington, a lawyer representing the unions at the negotiating table. "These workers contributed 1.627 percent of their wages into a fund to cover not only the ongoing health care of active employees, but also the retirees."

That brings the total to about \$180 per person, he said, with a caveat. Some time ago, employer-provided health care was capped. "Additional (healthcare) costs beyond that cap would be on the workers and their families, not on BART," he said.

### PENSIONS

It's true that BART workers don't contribute to their pensions, but the entity responsible for that is BART management. In 1980, BART made the proposal to pay employee contributions to pensions in exchange for wage concessions from BART workers. The unions recently proposed to contribute 7 percent of their pension benefits, with wage increases of 6.5 percent to offset that. BART management

said they'd agree, if the wage increase was lowered to 0.5 percent instead.

### WAGES VERSUS COST

A database constructed by the San Jose Mercury News lists a BART employee's full cost to the taxpayer — often at around \$100,000. This is their "cost" to BART, not the wages they take home, a common mistake regularly made by angry online commentators. All employees everywhere, private or public sector, have a cost to their employers past their base salary.

According to Intuit.com, a web resource for small businesses, business owners should consider that each employee they hire will cost twice the amount of their wages. This is normal stuff, people. It's wrong, and not factually significant, to demonize BART workers for costing more than their salaries.

### OVERTIME

BART employees have also been villainized for working overtime. But these employees don't necessarily want to work overtime at all, and often do it at the urging of managers

who have slashed so many workers in the past decade that the only way the trains will run is if everyone puts in extra work. A worker at the Aug. 7 BART hearing said, "I go to work before my daughter wakes up, and I'm home from work when my daughter goes to sleep."

Some mechanics we talked to said that working overtime can also lead to more injuries, and a higher possibility of mistakes that could cost riders their lives.

### SAFETY

Since 2010, 1,099 BART customers reported being physically attacked, and so were 99 BART employees. Those station agents often work alone at night and just before dawn, the only staff in the entire station. They want extra staffing to help meet OSHA recommendations that employees work in pairs. They also want better worker's compensation coverage. Saul Almanza, a BART representative from SEIU Local 1021 and a 17-year railroader, said "The area where [BART mechanic] Mr. [Robert] Rhodes was killed was very dark, and remains that way today. Look at the picture to the left, and that's where Mr. Rhodes was standing as the south-

bound train proceeded through the interlock. It was dark and loud, and that's where he was struck as he stood there with no place to go."

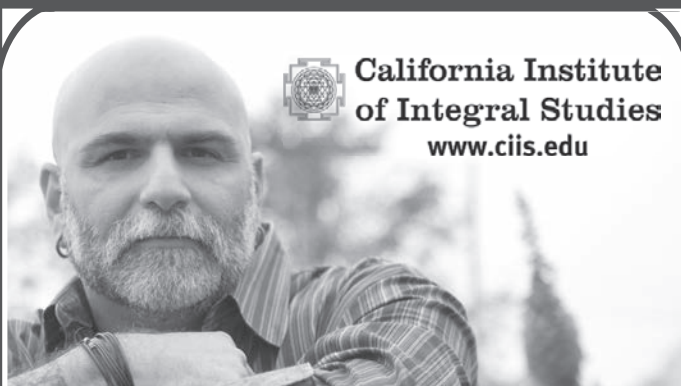
### BATHROOMS

One of the underreported asks at the bargaining table is unlocked bathrooms. Since the terrorist attacks of 9/11/01, many of the bathrooms at most BART's stations have been locked. This prevents customers and workers alike from doing as nature intended. It's a matter of respect and dignity to be able to do use a bathroom while at your workplace, said one BART worker, Jon Kozlosky, at the hearing.

### THE TRAINS DRIVE THEMSELVES

One of the accusations we see on our comment board with every article is that since the trains drive themselves, the workers must have little expertise. But the drivers still carry out many functions of the trains. Besides, most BART workers toil behind the scenes: 920 of BART workers are drivers and station agents, but about 1,450 employees are in mechanical maintenance, clerical, and other jobs (like sanitation). (Joe Fitzgerald)





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## NEWS CAREERS + EDUCATION

CONT>>

take steps to ensure parts of the track where there was less clearance safe from trains were marked, he said.

"The problem is BART seems to wait until someone gets killed until they want to do something about it," he said.

Bright is a new grandfather. He helps support his daughter and her two toddlers, and he supports his older brother who suffers from dementia. Bright has a home that his fiancée bought, but is "upside-down," as he says, because of a predatory loan.

He's one of the lucky ones though, as the military pays for his health care, and the negotiations don't impact him as far as that goes. But he does worry about his pension, and thinks he may have to cut back on supporting his elderly brother and his grandchildren. Even with those cutbacks in his life, he'll likely have to look for a part-time job as a car mechanic, he said.

While contemplating that future, his four-hour daily commute, and the new expectations BART asked of his crew to repair more cars in less time, he started to develop an ulcer.

### "THE PROBLEM IS BART SEEMS TO WAIT UNTIL SOMEONE GETS KILLED UNTIL THEY WANT TO DO SOMETHING."

**ROBERT BRIGHT**

"They're short on people, and it's cheaper for the managers to pay for overtime than to pay for another person," he said. The stress pressed on him and one day at work he grew dizzy and collapsed. That's when he started to be a little more Zen about what BART asked of him. But he still said it's not right.

"Our shop is a mod [modification] shop, but we got tasked with doing preventive maintenance. Our shop isn't set up for that," he said. And that means workers who aren't trained for that particular job are pushed to fix up cars when normally they're doing an entirely different job. That can be dangerous, he said.

"We have to make sure that those trains not only run, we also have to make sure they're safe," Bright said. "Something could happen, like a panel popping off.

It touches the third rail, it could catch on fire. If we could miss something... it could cause a derailment."

As far as Bright goes, he said he's seeing more people working overtime at the request of managers, working longer hours that could lead to unsafe conditions — not just for the mechanics, but for the people who ride BART every day.

### PHYLLIS ALEXANDER

Phyllis Alexander has been with BART for 16 years in systems service, which she said basically means, "cleaning, cleaning, cleaning."

"Wherever they need me, that's what I do," she said.

Alexander often starts her days cleaning the elevators and escalators at Powell Street Station, and if you've been reading the news lately, you know what that means.

She doesn't mince words about it: "I clean the urine and the feces out of the elevators and make sure it's clean and smelling good for the patrons."

But Alexander doesn't hold it against the homeless. When she first started at BART, she had little contact with them. But over the years, she's made good friends with some of the homeless at Powell and 16th Street stations, and the latter is where she sat and told her story.

"As the years passed, it got worse. People living in their cars on the streets, in their doorways. I've met a lot of wonderful homeless people, wonderful people," she said. And as the years went by, it got harder for the cleaning crew, too. She's one of two systems service folk who take care of Powell Street Station at any one time.

"Sometimes it can be tough, it can get hectic, but we get it done. It's hecka huge, and there's only two of us, but we have to do the best we can do."

But she keeps with it for herself and her daughter.

Her daughter just finished medical school and is still living with her. Alexander makes about \$52,000 a year, she said, and couldn't figure out major cuts she'd make in her lifestyle to make room for paying more into her pension or health care.

"It would hurt me," she said. She said that though people in the Bay Area demonize BART workers for wanting a raise, she feels it's simply been too long since they've had one.

"I think I haven't gotten a raise in two contracts. It's been like seven or eight years," she said.

Devoutly religious, ultimately she keeps faith that the workers will prevail in negotiations. "(God) is going to bring this through," she said. "This thing with management, it's going to be all right." **SFBG**



BY REBECCA BOWE  
rebecca@sfbg.com

**CAREERS AND ED** On a recent week-night, a group of volunteers met up a warehouse space in SoMa to hash out plans for The Learning Shelter, a project that has attracted hefty donations and enthusiastic volunteers but lacks a permanent home base. The brainchild of Marc Roth, a maker-movement enthusiast, the idea is to give homeless people a boost toward a brighter future by teaching them how to make things with 3D printers, and other useful skills.

Eight large shipping containers, on loan from supportive organizations, are sitting in a gated lot adjacent to the 14,000-square-foot warehouse, which housed a community-based project called [freespace] in June and July.

Roth and his core group of volunteers have plans to retrofit each container to be a "shop in a box" — a mobile classroom, outfitted with whiteboards and enough juice to power the Cubes (a brand name for 3-D printers), CNC routers, laser cutters, and other maker toys. The vision is to use those retrofitted shipping containers to lead three-month intensives in technical skill instruction for up to 30 adult students without homes at a time.

Roth is working at a laser company startup, but it wasn't long ago that he was among his project's target population. He moved to San Francisco from Las Vegas in September 2011 and slept in his car (which was "part of the plan," he explained) while struggling to piece together a new life in the Bay Area.

After one job opportunity fell through, he landed a gig cooking pizzas on Treasure Island. But the long shifts kept him on his feet all day, and aggravated a health condition that causes nerve damage. With few options and a disability sending his health into a downward spiral, it was only a matter of months before he hit rock bottom and checked into a homeless shelter run by the St. Vincent de Paul Society.

It was near Fifth and Bryant streets in SoMa. Just a few blocks away, Roth discovered TechShop, a do-it-yourself community workshop that describes itself as being "on a mission to democratize access to the tools of innovation." An atypical member of the homeless population, Roth had worked as a programmer in the past, and had an itch to learn laser cutting. So he shelled out some of his last dollars for a TechShop membership.

At first, he was grateful just



# Boxes in space

..... Mobility is key in vision for maker-inspired homeless training program .....

to have found a place where he could tinker for about 10 hours a day while sitting down, since his health problems were still sapping his energy. "I'd never heard of any of these machines," Roth said. But soon, he was voraciously teaching himself to use them. "When they showed me what a water jet was and what it could do, the hair on the back of my neck stood up," he said of the device that uses high-pressure water for cutting. "This was Disneyland, multiplied."

Today, Roth is housed (for now, but he's still seeking a permanent place to rent) and teaches multiple workshops at TechShop. Yet he's acutely aware that there are others who were under the roof of St. Vincent with him who still wake up every day to a harsh and destitute life on the streets.

During his time there, he said he befriended several people and got a sense of their innate curiosity and creativity. "I was dragging people with me to the TechShop," Roth recalled. "In my little group of five to six people, we had a couple ideas for inventions." With the skills that could be mastered at the community workshop, "they could actually go out and get a part-time job."

## DIY BOOTSTRAPS

Of course, there are obvious barriers preventing the vast majority of San

Francisco's homeless population from following Roth's example of just going out there and doing-it-yourself.

People who lack income generally cannot afford training programs to learn new skills. Nor is shelter ever a sure bet: Homeless advocates have reported that it can take eight hours of waiting around in line just to reserve a shelter bed through the lottery system, making it difficult even for would-be job hunters to devote time to much else — let alone the challenges presented by addiction, behavioral health problems, or a lack of access to nutritious food or bathing facilities.

Roth's vision is to combine temporary housing with a 90-day training program, so that up to 30 individuals can participate in intensive trainings in how to use maker tools. His plan is to partner with homeless service providers who already offer basic computer-training courses, and enlist their help in screening for candidates who've demonstrated an interest in technical skills and stand to benefit the most.

To date, Roth has collected several Cubes donated by 3D Systems, eight shipping containers loaned by ReAllocate and Ekology, and struck a partnership with a similar project that seeks to convert

for the homeless.

But things are still coming together, and the looming question ("the elephant in the room," as one meeting participant put it) is location. The use of shipping containers as the basis for classroom design is intentional and a key element of the plan, Roth said, because the only surefire guarantee for viability in astronomically pricey San Francisco is to build something that can be taken apart and transported somewhere else if necessary. When economic barriers prevent cash-poor idealists from carving out a physical space, they find ways to adapt.

High on Roth's wish list is finding a church to partner with, since he believes religious establishments can more easily gain residential permitting. And it almost goes without saying that there is a crowd-funding video pitch in his future.

"When I moved into the homeless shelter," Roth said, "I thought it would be my secret until I died."

Now, in a city where the idea of harnessing a powerful narrative to fuel crowd-funding campaigns is practically a way of life in some circles, he's relating that experience to anyone willing to listen. Venture Beat, a magazine that chronicles tech culture, profiled Roth in an article that ran earlier this year ("Homeless to Hacker," May 16, 2013).

Ilana Lipsett, an organizer who helped launch [freespace], read about Roth's project and sent the article around to her fellow collaborators, saying it seemed to complement their endeavor perfectly. Soon Roth was dubbed a "[freespace]

fellow," his shipping containers had found a home in the lot next door, and one of [freespace]'s final acts before its lease ran out at the end of July was to host a hackathon for The Learning Shelter.

## BIG TECH, LITTLE TECH

The buzzy word hackathon is sometimes used to refer to different things; in this case, it was an extended brainstorming session organized over the Internet. Some 40 volunteers attended that event one July weekend, and wound up forming committees dedicated to tasks like promotion, workshop instruction, or soliciting donations.

The foundational reason for [freespace]'s existence was to host a series of hackathons under the umbrella theme "civic hacking," to inspire a kind of extended collaboration-fest that would produce projects to benefit civic life in some way.

Its doors were open to all, "and you had people who had lived on the street interacting with people who worked in tech companies," Lipsett recalled of some events hosted at the 14,000-square-foot warehouse space.

Can something with staying power emerge from this short-lived experiment? The concept behind [freespace] was to show what could be accomplished if a dedicated space was provided, and permission granted, for the civic hackers to run wild with their ideas. Emerging from the 60-day experiment were a community garden, a bike-sharing project, a plethora of visual art and a core of volunteers committed to making The Learning Shelter a reality.

[Freespace] came about when the landlords who own the spacious warehouse, a former sewing factory, agreed to rent it to the core group of volunteers for \$1 during June. (For July, the tenants crowd-funded \$24,000 and used \$10,000 of it to pay the rent.)

But now, [freespace] is technically homeless, because the space isn't really free. In fact, the SoMa warehouse is downright unaffordable to the group of makers and idealists who fervently believe they can better the lives of homeless people by teaching them skills that are in demand in the Bay Area's changing economy.

Lipsett says [freespace] will continue in some form, and Roth is still looking for collaborators to help elevate The Learning Shelter, but it's struggle in a city where the economic forces unleashed by big tech is making things harder for little tech. **SFBG**



MARC ROTH



BY JOE FITZGERALD  
news@sfbg.com

**CAREERS AND ED** City College will survive, it will stay open, it will prevail.

At least, that's what the school's 85,000 students and over 1,600 faculty are saying. Praying, really.

In July, the college was hit with a black eye from its accreditors, the Association of California Community and Junior Colleges, and informed that it would be losing its accreditation in exactly one year. Loss of accreditation would mean no state funding, no federal funding, and degrees would no longer be recognized.

The college has one year to shape up and meet 14 requirements mandated by the accreditation commission. But in trying to meet those requirements, the college itself may change its course offerings and eliminate classes that serve as critical resources for working-class students.

It's only been a month and a half since the damning news hit the college, but things are already starting to look very different. Meanwhile, dissenters who've raised concerns about the new direction things are taking complain that they've been silenced at every turn — their public forums dissolved and their elected board removed.

Critics also say Bob Agrella, who was given the decision-making power of San Francisco's locally elected Board of Trustees when the state chancellor appointed him Special Trustee with Extraordinary Powers — earning him the nickname Super Trustee — isn't listening.

## IMMIGRANT GROUP SPEAKS OUT

Much of the outcry at City College revolves around a potential loss of classes that serve communities of color in San Francisco. While activist group Save CCSF has led the charge for the past year, other advocacy groups are now jumping into the fray to air concerns from a different perspective.

Local activists with Chinese for Affirmative Action held a press conference on July 8, decrying the potential closure of City College as an issue affecting all San Francisco immigrants.

"The closure of City College is nothing short of a civil rights crisis," said Vincent Pan, executive director of CAA.

Pan read off statistics that should have every San Franciscan

# Whose college?

Locals decry loss of City College classes — but will the new "Super Trustee" listen?

worried. Students enrolled in City College's non-credit section, which offers English as Second Language classes and certification training for electricians, mechanics and firefighters, are 75 percent people of color. Those non-credit classes are the most likely to be eliminated, Pan said.



Student groups have been concerned for some time over the reformation of the college's mission statement, which establishes funding priorities as well as values. The accrediting commission had City College change that mission statement to prioritize transfer students and those seeking associates degrees. As a result, non-credit classes could be cut in the name of austerity, raising alarm for CAA.

"If the college served 70 percent white, affluent students there'd be an outcry," Pan told the Guardian. But poor communities of color have less of a voice in our political system, and the programs that benefit them may soon get the ax, he said.

That's a shame. One student at the conference, Victoria Chan, said that "growing up around sweatshops in Chinatown, I feared injustices you wouldn't expect in San Francisco." She shared her experience of being told by sweatshop owners, who employed her grandmother, that

she'd never escape that life.

It was her first college course at City College, she said, that helped pull her up and out.

But Susan Hsieh, communications and membership manager for the CAA, says Agrella doesn't seem receptive to concerns about the loss of courses that predominantly serve communities of color.

"I think it's important Agrella maintains a connection with the community," she told the Guardian. At this point, she charged, "I don't think he has."

The Guardian worked with college officials to arrange an interview with Agrella, but it was scheduled for a date after the publication of this article.

Concerned students have started a website, movecitycollegeforward.org, where San Franciscans can submit letters to Mayor Ed Lee asking that their voices be heard. But the public already had a formal system for input with the democratically elected Board of Trustees, and now they are powerless.

## TRUSTEES WEIGH IN

Rafael Mandelman, a City College trustee, echoed CAA's concern that non-credit classes are being undervalued by City College's accreditation agency.

"That is a real and legitimate concern. I think in Sacramento and at the accreditation commission there is a real bias against non-credit," he said. "The proposals around that have suggested there are people who feel community colleges should get out of the non-credit business."

But now, stripped of decision-making power as a trustee, Mandelman can't look out for those communities.

John Rizzo, Anita Grier, Natalie Berg, Chris Jackson, Mandelman, Lawrence Wong, and Steve Ngo are the elected Board of Trustees at City College, and Shanell Williams is the student-elected student trustee. For the next year at least, they have absolutely no say on what happens at City College. They will hold no meetings, and some were even barred from workgroups.

For about the past year, Agrella sat in on every public Board of Trustees

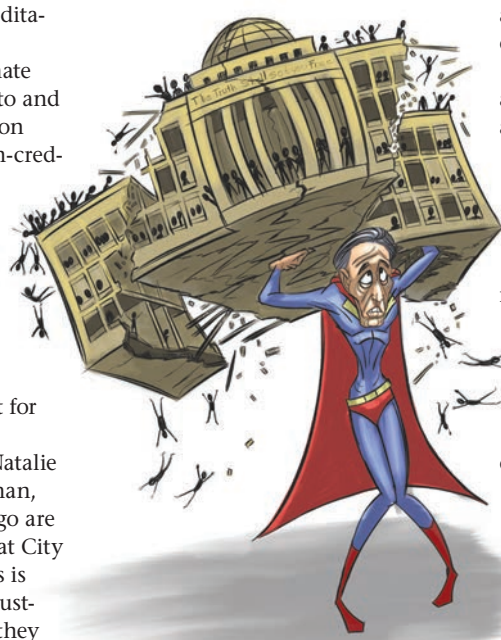
meeting as a Special Trustee, with veto powers of the board. When City College's accreditation status changed, he was promoted to his current position. The Super Trustee now acts with the full power of the college's local board, which makes policy and funding decisions for City College.

One of his first acts on the job was to boot some trustees off their only workgroup.

Anita Grier, Shanell Williams, and Rafael Mandelman were all summarily barred from entering a room with a workgroup that's been tasked with selecting a new, permanent chancellor for City College. Shanell Williams, the student trustee, took to Facebook to denounce the move.

"Today I was barred from the Chancellor Search Committee by CCSF campus police," she wrote. "Student representatives should not be treated like this. I will be talking to the State Chancellor about this bullying and retaliation toward me by Bob Agrella."

Agrella also put an end to the public board meetings, the main forum for members of the public to air concerns about City College. The meetings were broadcast live on the web, and recorded into video and audio formats.



Under the new system, decisions about changes at City College will all be made behind closed doors.

Agrella left Trustee John Rizzo

on that chancellor's search workgroup, implying that he had specific disagreements with the trustees he barred. Though Grier and Mandelman can't match Williams for sheer volume of polemic speech, they voiced criticism of the accrediting commission in the past. In a video Agrella released to the public on City College's website, he voiced disapproval for critiques of the college's accreditors.

"I've dedicated my entire life to community college education, but I've never had a more important task than this one," he said. "I'm well aware of the concerns expressed about regional accreditation. It has many facets. If City College of San Francisco remains in the battle for this fight, it won't survive."

Meanwhile, some in the City College community agree that protesting against changes at City College needs to stop. Hal Huntsman, a math teacher who also helps run student organizing and advocacy group Students Making a Change said in his blog that "I'm happy to say that many of my faculty colleagues are beginning to recognize that continued protest against and criticizing of our accrediting commission (ACCJC) will likely have disastrous consequences."

But he did clarify that sometimes leaders must be held accountable.

"Sometimes that means disobeying laws and directives," he wrote. "And there is always room for professional, respectful input and dialog about important decisions affecting our communities, our students, and ourselves."

Unfortunately, the platforms and places for such "respectful input and dialog" are disappearing.

At a July 25 Board of Supervisors committee hearing on City College, Sups. John Avalos and Eric Mar led a discussion about the accreditation commission. State representatives Tom Ammiano and Phil Ting are likewise spearheading efforts at the state level to investigate the process behind the ACCJC's accreditation ruling, and the legality of its power as a quasi-public institution to make a decision that could shutter an educational institution.

But until then, the public won't have much of a say about anything related to the college — and dramatic changes are already under way.

## PREPARATION FOR CLOSURE

Agrella and interim Chancellor Thelma Scott-Skillman are crafting City College's "closure report,"



which details the steps the school must make in July should it fail to regain accreditation.

The initial closure report is only 12 pages long, and can be found on City College's website. It details how students could transfer credits, how the college would sell its assets, and how faculty would be taken care of in the event of closure.

But nowhere in this report does it mention what would become of the college's many social services. The Second Chance Program,

which re-educates ex-offenders; the Homeless At Risk Transitional Students program, which finds housing for students; and the Veterans Resource Center, which gives counseling to more than 1,000 student veterans, are just a few among the many social services City College provides to San Francisco.

In the blink of an eye, they could be gone, and the closure report doesn't include a contingency plan for them.

This is especially troubling to

the staff at Larkin Street Youth Services, whose partnership with City College educates more than 20 homeless youth a month. It may not seem like a lot of students, but that partnership is crucial to their education, said Martha Mar, associate director of education at Larkin Street.

Mar especially worries that local colleges like Skyline and Laney are already filled to the brim with City College students who have left San Francisco, leaving little refuge for

her students.

"It's going to be hard. It's already difficult for our youth," she said, adding that many are already facing financial hardship or are recovering from addiction and lack of housing. "Having to go somewhere else, its going to be pretty competitive."

City College's social services, non-credit courses, and myriad other offerings help nearly every vulnerable class of people in San Francisco. And now, the weight

of all of those students rests on Agrella's shoulders.

"I think Bob Agrella is a good man, and trying to do a very hard job, I don't want to make it any more difficult for him to do that job," Mandelman said. "That being said, I have a lot of concerns about what's happening to City College right now."

Many San Franciscans share those concerns, but it remains to be seen whether Super Trustee Agrella will begin addressing them. **SFBG**



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# Drawn together

CCA launches a masters program in comics

BY MARKE B.  
[marke@sfbg.com](mailto:marke@sfbg.com)

**CAREERS AND ED** Longtime Bay Area comics superhero Justin Hall basically wrote the textbook on LGBT comics-as-artform (*No Straight Lines: Four Decades of Queer Comics*, Fantagraphics, 2011) and just came back from a trip to Southeast Asia, where he taught Buddhist monks to express themselves via comic strips.

So when the California College of the Arts launched its new MFA program in comics, Hall was a natural pick to be among the first professors to teach the art, craft, and history of graphic storytelling on a graduate level. The two-year (with summer sessions) 60-student, low-residency program features classes, workshops, talks, and mentorship opportunities designed to immerse students in comics. It looks really cool.

**SFBG** *How do you form a teaching curriculum for something like comics?*

**Justin Hall** I teach the History and Cultural Impact class during the program's first summer session. It's a pretty intense class; for three hours a day I give lectures on the artistic and political history and cultural diversity of the art form, and hold critical discussions on selected readings.

We cover everything from the remarkable rise of the comic strip in the early American newspapers; to the explosion of manga in post-WWII Japan; to the Comics Code Authority and how it wiped out the majority of American romance, hor-

ror, and crime comics in the 1950s; to the reimagining of the superhero in the Silver Age; to the development of the competing "clean line" and "comic dynamic" styles in Franco-Belgian comics; to the outrageous work of the underground comix creators, many of them who based here in San Francisco.

I've taught some great undergraduate comics classes over the years, but the graduate students are engaged on a different level. I can lecture for hours on the subversive aspects of Wonder Woman, the influences of Japanese woodblocks on Tintin comics, and the artistic legacy of *Little Nemo in Slumberland*, and their brains don't melt. They just ask for more. I love it! It's a slice of geek heaven.

**SFBG** *What's the homework like?*

**JH** Over the course of the two years and three Julys, the students will have the majority of work finished on a book-length graphic novel or comics collection, which they can then self-publish on the web or in print, or take to publishers. That's in addition to individual workshop and online assignments.

**SFBG** *What kind of career opportunities are there for graduates who aren't immediately contracted to Marvel?*

**JH** We certainly hope that our graduates find success as creators of comics and graphic novels. There is an exciting expansion of material happening right now in North America, moving beyond the traditional superhero stories and into every genre. While comics are

certainly no get-rich-quick scheme, they can allow creators to develop their story ideas with complete control, which can result in a property like *The Walking Dead*.

Outside of the traditional comic book market, book publishers are now interested in graphic novels, as evinced by the success of works like Alison Bechdel's bestselling *Fun Home*. The Internet is opening up new territories of creative and professional expansion; we're also going to see comics academia snowball, and our graduates will be poised to get those teaching jobs. Comics classes prove extremely popular across the board at high schools, community centers, colleges, and universities, and I have no doubt we'll see more programs like CCA's pop up.

Finally, the skills developed at the MFA in Comics don't just apply to comics themselves; after all, comics require a complex toolbox of writing, illustration, design, calligraphy, color theory, etc. Ultimately, what we're teaching is how to develop narrative in both verbal and visual ways, and those skills will prove extremely useful in a world that increasingly blends the two. I imagine many of our graduates will wind up in related fields such as animation, advertising, book art, and design, but with a unique perspective on storytelling and communication.

Our plan ends, of course, with comics conquering the world! **SFBG**

For more info, see [www.cca.edu/academics/graduate/comics](http://www.cca.edu/academics/graduate/comics)





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Elisabeth Atay (WFA Photography, 2013). *Gunninggagap/Yawning Vold*, 2012



BY JESSICA WOLFROM  
news@sfbg.com

**CAREERS AND ED** Therese Dudro, a junior at Lowell High School, is somewhat of an anomaly; she's 17 years old and she's computer savvy, but she doesn't own a smartphone.

Nearly half of all high school students in the United States now own smartphones or tablets, according to the 2012 survey released by Project Tomorrow (demographics suggest that percentage is even higher in San Francisco) and almost all bring these devices with them to class — a 400 percent increase since 2007.

Educators are attempting to not only leverage the prevalence of emerging technologies with standardized curriculum, but also engage tech-obsessed students in what now seems an almost archaically old-school style of teaching.

While Dudro may be sans smartphone, she isn't a stranger to computer-based technologies. "Computers on campus come in handy when I have to do research for an essay or work on a lab report" she told us. "One of the great things about Lowell is that students get to pick their own teachers, classes, and schedules; we call it Arena."

At Lowell, students have long enjoyed the freedom to shape their educational experience. Until recently, Arena has always taken place in Lowell's gymnasium, where students register for classes in shifts while teachers record the results and plugged the information into the schools official computer system.

This year, a team of students wrote a computer program making online registration possible. Lowell called this the Online Arena, and this new system was test-piloted last semester aided by the school's new Wi-Fi system. The Online Arena will be in full force for the fall semester that begins Aug. 19.

## MOVING ONLINE

With programs like Arena making the migration into the online world, the ever-emerging dependence on Internet-reliant resources is only creating more of a demand for educational strategies to follow suit.

How can a teacher compete with the single tap of a touch-screen? With resources such as Google and Wikipedia at each student's fingertips, knowledge is seemingly infinite.

"When I was in school you didn't question the teacher because that was the authority on information", Michelle Dawson, SFUSD's Educational Technology Program Administrator, told us. "But now with the web, the information is so abund-



# Tech in schools

SFUSD is slowly but steadily working to bring more technology into the classrooms

dant. We have to prepare our students to sort through that information."

Dawson is somewhat of a newcomer to SFUSD (she settled into her new post on Dec. 3, 2012), but her short-lived stint here has already proved to be a productive one. On her watch, it seems that SFUSD's tech goals will be brought out of the hypothetical and inserted into the everyday realities of high school education.

There's a clear call for a high-tech re-vamp, and SFUSD is preparing to meet this need. SFUSD is gearing up all schools with campuswide Wi-Fi and infrastructures to support more digital engagement. Dawson said they are exploring the integration of iPads in some Bay Area classrooms, including at Lowell.

But most students are still waiting to experience the changeover firsthand. "We don't have iPads at Lowell," Dudro said matter-of-factly.

Actually, maybe she didn't get the email, but the school does have some.

"We have 20 iPads, soon to be 35 total with a new planned purchase; 35 is enough for all students in one class," Dr. Bryan Marten, an AP chemistry teacher who chairs the Lowell Technology Committee, told us. While this is far from the tech-laden goals rolling out in SFUSD's future, it's still evidence that these technologies are just beginning to bud.

## IPRACTICE

Even the physical education teachers and sports coaches at Lowell have begun to have students use iPads to film each other and improve techniques, such as while at bat in baseball, to improve their swings.

Music classes use similar methods to improve bow movements on instruments. "Since iPads are not intended to be shared devices" Marten said, "there are definite limitations to using them in a shared environment. But they can still be useful nonetheless."

Dawson has clear goals for encouraging students to take advantage of technology. She believes that tech is just one of many tools in a teacher's arsenal, but that her ultimate goal for all schools under SFUSD's umbrella is to impart "skills that will help students be able to work in places that are right in our backyard."

Dawson cites big Bay Area employers such as Google, Facebook, Twitter and Salesforce, telling us that she wants to see our students participate in the booming tech industry that is so close to home.

To help with that goal, SFUSD is moving away from standardized education and now fully focused on the integration of its Common Core model. The Common Core standards have already been adopted by 48 States, focused on teaching performance-based skill sets. This is

project-based learning model challenges students to interact with real-life problem-solving.

It represents what Dawson called the "shift from the teacher-directed learning to student-centered learning."

In addition to teaching kids how to teach themselves, SFUSD is implementing the STEM Initiative, which stands for Science, Technology, Engineering, and Mathematics. This education coalition homes in on teaching skill-sets related to "programming, infrastructure networking, game building, modeling, CAD (computer-aided design)," Dawson said.

If tech is important to the future of local students, then it is imperative to have tech-savvy teachers. One of Dawson's most immediate goals is to tune up teachers with tech, holding workshops that train them in the latest in scholastic programs, resources, and technologies. She has trained more than 300 teachers since arriving in December.

## TECH COSTS

Yet funding for ambitious programs, workshops, and tech gadgets like the one's Dawson hopes to implement is a constant challenge.

Marten, a tech liaison of sorts, is enthusiastic about new tech options available to public schools, but he also notes the reality of California's budget for education.

"Ever since Prop. 13 passed, California's per-pupil spending has

fallen well behind that of other states," says Marten.

The California Budget Project, a nonprofit research group, supports the observation with data showing that California has been in the bottom quarter of states in terms of per student spending in the last several years.

"As a member of Lowell's School Site Council, which helps decide the school's budget, I see that any technology initiative is competing with other worthy budget items to maintain course electives, keep class sizes down, stock science lab and art supplies," notes Marten via email.

A car wash or bake sale won't generate enough dough to buy every student an iPad or sustain a schoolwide Wi-Fi network — in fact, it doesn't even come close. Marten estimates that installing Wi-Fi at Lowell cost roughly \$30,000.

"The cost of 35 iPads with warranty plus one iPad cart is roughly \$20,000," he said.

That's why, for the present time, most public schools here in San Francisco are being outfitted with the tech-geek's starter kit: The bare necessities include a computer lab, PowerPoint, and of course, the Internet (ideally Wi-Fi).

"The vast majority of classes are equipped with the basics in technology," Galileo High School's Social Science Department Chair Matthew Jung told us by email. "All classrooms are supposed to have a computer and an LCD projector which teachers often use for PowerPoint presentations."

While PowerPoint enables classroom activities and lectures to be more interactive, new tools like YouTube that utilize Wi-Fi are engaging students in more current mediums like video and interactive infographics.

Yet some question society's growing reliance on technology, especially in places like the classroom.

"Throwing technology at something is not a way to improve education", Marten said. "There is still plenty of great teaching that can happen with a piece of chalk and an engaging classroom discussion. But when technology is used at its strengths, like by bringing the outside world into the classroom, and by getting students involved in their own education, it can be well worth the expense and hassle."

Like SFUSD officials, Dudro said she does see the potential in becoming well-versed in technology. When asked if she would ever consider upgrading to a smartphone, she said, "I do want one, but I don't want it bad enough yet to pay for it myself."

Maybe she will reconsider the cost when the benefits are more fully realized on campus. **SFBG**



# Grow more brain wrinkles at these cool campuses

## BEYOND BOOKISH

For anyone who interpreted Amazon's Kindle as a harbinger of doom, a nonprofit celebrating the production, artistry, and importance of books in an increasingly digital world might be just the support group you need. There's something for everybody at the **San Francisco Center for the Book**, which offers 300 classes annually ranging from the basic, such as Introduction to Letterpress

Printing, to the obscure, like Miniature Variations on Exposed-Spine Sewings. Take a single-session workshop or enroll in one of two certificate programs offered in printing and bookbinding.

San Francisco Center for the Book, 375 Rhode Island, SF. Dates and prices vary. [www.sfc.org](http://www.sfc.org)

## SCHOOL, CURRICULUM-FREE

The **Public School**, originally launched in LA, is an online platform where anyone can propose a class topic, connect with interested locals, and organize the curriculum, meeting times, and location. This year Bay Area activists and scholars opened up a space in 2141 Broadway, Oakl., for Public School classes and working groups. Classes are free and open to all, and some convene outside of the Oakland space. Recent classes include readings of Spinoza, Hegel, Plato's *Symposium*, and the Bible, plus cinema, contemporary art, philosophy, radical politics, queer feminism, romance languages, and yoga.

Runs seven days a week, free. Bay Area Public School, 2141 Broadway, Oakl. [www.thepublicschool.org](http://www.thepublicschool.org)

## HEY, POINDEXTER

**Nerd Nite** is held the third Wednesday of every month at Rickshaw Stop in San Francisco. Organizers describe it as being "like the Discovery Channel ... with beer!" Throughout the night, speakers deliver brief, fun-yet-in-

formative presentations across all disciplines, which may involve bands, acrobats, trivia, and other shenanigans. Nerd Nite No. 39 will cover "the secret lives of jock brains" and other highly scientific-sounding talks. You might learn a lot from the geeks at Nerd Nite, whose slogan is "be there and be square."

Third Wednesdays. Doors at 7pm, show at 8pm. Rickshaw Stop, 155 Fell, SF. \$8, [sf.nerdnite.com](http://sf.nerdnite.com).

## EGGS

### HARD-TO-EASY

If you thought you already knew how to cook an egg, think again. Among the many classes offered by foodie education hub **18 Reasons** is "Eggs: Elegant + Economical."

Learn to poach, emulsify, bake, braise, and revel in the full spectrum of hard-to-easy (in terms of runniness and difficulty level) scrambling and frying techniques. This class is on the pricier end but 18 Reasons, a self-described community food space, occasionally hosts more affordable courses and also operates a free six-week cooking class series for low-income families.

Mondays through Aug. 26, 6-9pm. 18 Reasons, 3674 18th St, SF. \$75, [www.18reasons.org](http://www.18reasons.org)

## FROM TAROT TO TIBETAN HEALING

Depending on your feelings about new-age style spirituality, you just might find the workshops on offer at the **California Institute for Integral Studies** to be intriguing. The wisdom of the tarot as it relates to the psychological implications of symbols? Psychological wellness through the mastery of "timelessness"? Tibetan sound healing? Vedic chants? Practicing the path of yoga in daily life? The workshops range from free to a few hundred dollars, but if cultivating a deep sense of inner peace is your thing, consider giving it all a spin.

Dates, times, and prices vary. CIIS, 1453 Mission, SF. [www.ciis.edu](http://www.ciis.edu). **SFBG**



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# FALL Arts preview 2013



Guardian arts writers preview the season's upcoming concerts, theater and dance events, gallery and museum shows, video games, film openings, and album releases. Plus: our annual guide to the Bay Area's fall fairs and festivals.

Advertising Deadline:  
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# FOOD + DRINK



THE WAISTLINE-DESTROYING  
VOLCAN AT LE MARAIS  
PHOTO BY TABLEHOPPER



## GBD: Golden brown and delicious

**TABLEHOPPING** Fresh Mission eats, three new happy hours, and where to get baked (goods, that is).

### CHOW NOW

Since Fogust continues to pummel us mercilessly, a new Mission spot serving ramen should come in handy. The former Crazy Sushi (Sidebar: What kind of a name is Crazy Sushi? People, try harder. Please.) is now **Ramen Izakaya Goku** (3232 16th St., SF). This isn't just some random ramen spot: the owner is Eiichi Mochizuki, who also owns the popular Men Oh Ramen on Geary and Shabuway. You can choose from five kinds of ramen, including porky tonkotsu and vegetable miso (and garlic clam, hmmm), and the menu makes it very clear you won't find any MSG in your bowl. And as you may have noticed, it has izakaya in its name, which means some small plates are available, like chicken wings, agedashi tofu, and beef tataki. And beer! Hours for now are Tue-Sun 6pm-10pm; look for later hours soon.

A new daytime hang has opened called **Mission Public** (233 14th St., SF. [www.missionpublicsf.com](http://www.missionpublicsf.com)) in the former Om Shan Tea. Breakfast sandwiches and De La Paz will help kick-start your day, while classic sandwiches like BLTs and tuna melts will be there for you at lunch. Free Wi-Fi means you can check your mail while munching on a Black Jet Baking Co. "pop tart." Open Mon-Fri 7:30am-2pm (later hours and dinner will kick in once the beer-and-wine license is in effect).

Have you ever had a bar picnic?

I know, sounds fun (and certainly less chilly than any outdoor picnic you would have in Ess Eff right now). Some fab ladies are behind **RobberBaron** (2032 Polk, SF. [www.robberbaronsf.com](http://www.robberbaronsf.com)), a new wine and beer bar in Russian Hill, and they are making sure you won't go hungry as you taste your way through 10 wines by the glass, ranging from Matthiasson to some French selections, and a number of quality beers. The bar picnic offerings include cheeses like Barely Buzzed from Beehive to meaty bites like jamón serrano (all \$7 each), and you get some fixin's on the side. There are also black bean-chorizo dip, a hummus tostada, and edamame schmear. Oh yeah, and something called the Baron Bar, listed on the menu as peanutbutterymarshmelloychocolate-chippykrispyness. Uh huh. The owners, Lucrecia Torres and Annie Flores of Marcello's Pizza, wanted to create a wine bar that has a bar vibe, so no wine barrels as décor here. Thank you. Opening hours are Sun-Thu 3pm-11pm, Fri-Sat 2pm-12:30am.

### BALLIN' ON A BUDGET

Happy hour, always two words I am happy to see next to each other. First up, **Chambers Eat + Drink** (601 Eddy, SF. [www.chambers-sf.com](http://www.chambers-sf.com)) is offering a new happy hour Tue-Fri 5pm-7pm — nice hours, those — with \$5 beers, well drinks, and wines. Plus \$5 bar bites, like house-made tater tots, chicken liver pâté, and smoked grit fries.

A Saturday happy hour, now that's fresh. If you're in SoMa, swing

by **Zaré at Fly Trap** (606 Folsom, SF. [www.zareflytrap.com](http://www.zareflytrap.com)) for \$4 draft beers, \$5 wines, and \$5 well cocktails all night (at the bar only).

You can now say, "Cheers amd mazeltov!" at **Shorty Goldstein's** (126 Sutter, SF. [www.shortygoldsteins.com](http://www.shortygoldsteins.com)) which just landed a beer-and-wine license. Mon-Fri, 4pm-6pm, you can now choose from six kinds of beers for \$3.50 (like Lagunitas Little Sumpin' Sumpin', and Maximus IPA), plus wines for \$2 off. The snacks are next level: think gribines, aka crispy chicken skin, with sweet onion purée on crostini, pastrami knishes, and savory challah French toast with gravlax, salmon roe, sour cream, chive, and egg.

### YOU GOTTA EAT THIS

If you're a fan of butter, carbs, and French baked goods (oui!), then you'll want to get yourself to **Le Marais Bakery** (2066 Chestnut, SF. [www.lemaraisbakery.com](http://www.lemaraisbakery.com)) in the Marina, stat. The options are a-plenty, from excellent croissants to pain au chocolate, but the Volcan (French for volcano, natch) is a strong choice for those who are more savory-inclined. The light and flaky layers of dark golden pastry artfully contain a creamy center — the lava! — of ricotta cheese, lardons made with Llano Seco pork, Parmesan, and ham. There's also a vegetarian version. Boom. **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at [tablehopper.com](http://tablehopper.com). Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.





### WEDNESDAY 8/14

#### SPF6

Long before SF became hospitable to starts-up and high tech biz, it fostered dance innovation. No one in the city boasts this continued support more so than the Garage, the place with the red door that welcomes all-comers. Some of those choreographers, however, have outgrown the Garage's limited studio space. Hence, the yearly Summer Performance Festival (SPF), which throws the spotlight on those ready for the bigger world. Last year SPF moved to ODC Theater, which was a great decision. ODC offers a superb, professional, yet still intimate environment. The eight



2013 choreographers — selected from 120 — are BodiGram, Jenni Bregman, Aura Fischbeck, Gretchen Garnett, Angela Mazziota, Milissa Payne, Nine Shards, and VinnicombeWinkler. Their pieces range from solos to a dozen or more dancers; from 15 to 45 minutes; inspired by, among others, kids drawings and hot air balloons. (Rita Felciano)

Through Fri/16, 7pm and 9pm, (Sat/17, also 4pm; Sun/18, 2pm, 4pm, 7pm), \$10–\$20

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#### IVAN & ALYOSHA

Seattle band Ivan & Alyosha creates a beautifully feel-good take on folk and indie rock.



### MATATU FILM FESTIVAL SEE THURSDAY/15

However, the group's songs are more than just catchy tunes. The band, which was formed by Tim Wilson and Ryan Carbary, delves into darker patterns and themes on songs like "Don't Wanna Die Anymore," an indignant and resolute track with soft melodies that speaks of repentance and death. This balance of fast-paced, catchy, foot-stomping rhythms with earnest, ballad-like vocals gives listeners a wide variety of moods to choose from. One of its most buzz-worthy songs seems to say it all — the band is "Easy to Love." And this summer, Ivan & Alyosha has been hitting the venues hard, touring on the latest, highly acclaimed album *All the Times We've Had*, with a stop in SF tonight. Come and see just how easy it is to love the rising band. (Hillary Smith)

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ian, Panhandle-adjacent nook (Bi-Rite, Rare Device, the Mill, San Franpsycho). And yet, they all exist in basic brick-and-mortar harmony along Divis, and will showcase such familial spirits at the annual Divisadero Art Walk tonight. Journey down Divis to take in the basics: art shows, store discounts, food and drink,



live music. Some offerings of note: Vinyl's got Pizza Hacker craft pizza, the Page will have an extended happy hour till 9pm, and Madrone Art Bar hosts Fred Windisch's surf photography from the 1960s, New Orleans piano music, and a free Night Fever Disco Party. Plus, the New Liberation Community Garden at 1100 Divisadero, a project of Neighbors Developing Divisadero and the New Liberation Church, will host SF Skate Club's skate jam, a variety show, and jazz-inspired artwork. (Emily Savage)  
5pm, free  
Divisadero between Geary and Haight, SF  
nddivis.org  
Facebook: Divisadero Art Walk

### THURSDAY 8/15

#### DIVISADERO ART WALK

For better or worse (depends who you ask), Divisadero Street, between Geary and Haight, is undergoing a transformation. Some long-standing businesses (Blue Jay Café, Little Chihuahua, Fly Bar, the Page, NOPA) remain, while others have recently settled in that Alamo Square-

#### "NEON SLIME DOUBLE FEATURE!"

Everyone knows there's beef between Los Angeles and San Francisco — and not just where baseball is concerned. But rivalries that run as deep as fault lines be damned: SoCal's Cinefamily and our very own Roxie are making a star-spangled case for harmony — through movies! Trashy movies, no less! Cinefamily zips into town tonight carrying precious cargo: 35mm prints of 1984's *Angel* ("honor student by day, Hollywood hooker by night!") and 1982's *Vice Squad* (two words: killer pimp), to be screened before San Francisco eyeballs hungry for garish, sleazy exploitation rarities. Together we can! (Cheryl Eddy)  
*Angel*, 9:15pm; *Vice Squad*, 11pm, \$12

Roxie Theater  
3117 16th St, SF  
www.roxie.com

#### USELESS CHILDREN

Useless Children, a noisy hardcore act hailing from Australia, has made its way from down under to play with Seattle-based noise rock band Dream Decay, and North Bay stoner-garage act, the Vibrating Antennas. With its second album — 2012's *Post Ending // Pre-Completion* — in tow, this will be Useless Children's first time venturing into the US. The band, known for its chaotic sound, takes an artsy, more experimental

approach to modern hardcore. And those supporters also pack a punch, both known for being rowdy and playing powerful live



shows. If you like your music feedback-laden with murky distortion pedals, then this may be the show for you. Get ready for a night of violent noise rock in a bar. (Erin Dage)

8:30pm, \$7  
Hemlock Tavern  
1131 Polk, SF  
(415) 923-0923  
www.hemlocktavern.com

#### MATATU FILM FESTIVAL

The traveling Matatu Film Festival — named for a Swahili term that refers to ride-share taxis in Kenya and other East African countries — visits Oakland's New Parkway Theater with films depicting "global journeys of humility, pride, resistance, and faith." The fest opens tonight with Patricia Benoit's story of Haitian immigrants in New York, *Stones in the Sun* (2012). It closes Sat/17 with Senegalese director Alain Gomis' *Tey* (2012), about a man drifting through the last day of his life. (Both films are followed by tie-in music events at the nearby New Parish.) Among the other screenings: powerful docs *God Loves Uganda* and *Stolen Seas* (2012), well worth catching if you've missed them at previous local fests. (Eddy)

Through Sat/17  
New Parkway Theater  
474 24th St, Oakl  
matatu.eventbrite.com

#### BEST COAST

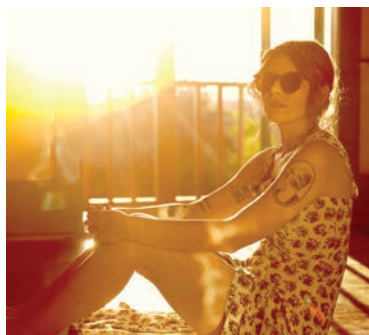
Under "biography" on Best Coast's website, there is a single phrase: "Inspired by life and love and everything else." Brief as it is, this little credo is really all one needs to know about Best Coast's beach-bleached garage jangle.

CONTINUES ON PAGE 26 >>



THURSDAY/15  
CONT>>

Frontperson Bethany Cosentino's attention is sometimes attributed to her rock star boyfriend (Nathan Williams of Wavves) or her Internet-famous cat (the almighty Snacks) but after two successful albums — not to mention an unflaggingly devoted fan base — Best Coast's catalog speaks for itself. The LA outfit's simple, sunny pop songs are not particularly challenging, adventurous, or intellectual, but sometimes a hyper-listenable little slice of



SoCal bliss is just what you need on a gray San Francisco day. (Haley Zaremba)  
With Bleached  
8pm, \$25  
Fillmore  
1805 Geary, SF  
(415) 346-6000  
www.thefillmore.com

## FRIDAY 8/16

### DEADFEST

Have you ever worried that you just didn't have enough grindcore in your boring, monotonous life? For those who have had that terrifying thought, Oakland's third annual Deadfest is the perfect remedy. Boasting headliners such as '90s grindcore heroes Dropdead and sludge bands Noothgrush and Brainoil, this will be a weekend of hardcore not soon forgotten. In true grindcore tradition, there



will be over a dozen bands in a short period of time each night on two stages. Get ready for an aural



assault that will have your ears ringing for days. As the youngsters these days say: "See you in the pit!" Just a reminder: It's best not to be 30 minutes late to this event, because you run the risk of missing two to three bands. (Dage)  
Through Sat/17, 8pm, \$15 per night  
Oakland Metro Opera House  
630 Third St, Oakl.  
(510) 763-1146  
www.oaklandmetro.org

## SATURDAY 8/17

### SF STREET FOOD FEST

La Cocina's annual San Francisco



Food Street Festival gives locals the chance to sample cuisines from all over the world. Food trucks and booths line the streets at the festival in a pulsing, crowded mix of aromas and flavorful dishes like the Penang peanut tacos from Azalina's, Peruvian ceviche from Cholo Soy, or beef pho rolls from Rice Paper Scissors. The Mozzarella stand can satisfy your cheese craving with the Margherita pizza — fresh mozzarella, pomodoro sauce, and

basil. And if you desire a sweet and refreshing beverage, visit the Curry Up Now truck and try the Rose Lassi. The festival has an infinite amount of combinations, and it's fun to try as many of them as your stomach, and wallet, will allow. Donations made at the festival support La Cocina's business incubator program which aids early-stage entrepreneurs growing healthy, sustainable food businesses. (Smith)  
11am-7pm, free  
Folsom from 20th to 26th, SF  
www.sfstreetfoodfest.com

### "EAT A BUG! AN INTERACTIVE BUG COOKING WORKSHOP"

Oh sure, you call yourself a foodie. But would you dare snack on a scorpion or gnaw on a hairy tarantula leg? Test the limits of



your taste buds (and earn some sweet bragging rights) with author David George Gordon, aka "The Bug Chef," whose wholly unique *Eat-a-Bug Cookbook* contains such recipes as "Sheesh! Kabobs," featuring "12 frozen katydids, locusts, or other suitably sized

Orthoptera, thawed." Gordon's cooking demo is aimed at adventurous chefs of all ages — *Fear Factor* fans and planners of daring dinner parties alike. (Eddy)  
1-3pm, \$10-\$20  
San Francisco Botanical Garden  
Golden Gate Park (near the corner of Ninth Ave and Lincoln), SF  
www.sfbotanicalgardensociety.org

## SUNDAY 8/18

### SAN FRANCISCO MIXTAPE SOCIETY: CAMP

Bug juice and swimming holes, acoustic guitar strumming by the crackling fire and hand-braided friendship bracelets around your wrists, those sticky-sweet summer breezes whistling through the trees. Yes, the thought of summer camp tends to bring back warm and itchy memories for the lot of us who experienced such seasonal traditions in our youth (even for those who accidentally went to Christian horse camp, but that's another story). Put those nostalgic feelings to tape, or CD, or flash drive, then share them with that bright and bubbly SF Mixtape Society crowd tonight, at this newest installment of its quarterly gathering, centered around the theme of "Camp." Maybe I'll even make an accidentally-religious-pony-camp mix to trade. Although, as the Mixtape Society smartly likes to keep its themes broad, the "Camp" distinction could lend itself to something else entirely, say, a *campy* Judy Garland track? As always, the meetup is open to all and free of charge, but you can

only take a mix home if you bring your own to trade. Didn't you ever



learn the joy of sharing? (Savage)  
4-6pm, free  
Make-Out Room  
3225 22nd St., SF  
www.sfmixtapesociety.com

## TUESDAY 8/20

### THE SHE'S

If you walked anywhere downtown during July, you're probably already familiar with the She's. The band was featured by the Converse Represent campaign, and its image, pushing a drum kit up one of SF's trademarked hills, has been boldly splashed around the city. Converse chose well. The She's embody all the youth, DIY attitude, and vintage pop that San Francisco loves. Their debut album, appropriately titled *Then It Starts To Feel Like Summer*, retrofits dreamy '60s pop with a crackling teenage energy (these ladies are still in high school) and they're finishing up a much-anticipated EP, tentatively titled *We're not Best Coast (But They're Cool Too)*. The band, which has credited much of its success to the open and supportive SF music scene, is giving back tonight at Bottom of the Hill, where it's headlining this Save KUSF Benefit. (Zaremba)  
With the Yes Go's, False Priest  
\$10, 9pm  
Bottom of the Hill  
1233 17th St, SF  
(415) 626-4455  
www.bottomofthehill.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



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OAKLAND

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ON-SALE  
THIS  
SUNDAY!

**GARY  
CLARK JR.**  
OCT 2

**ZEP**

*Alex Metric*

ALEX METRIC

ON-SALE  
THIS  
FRIDAY!

OCT . 8

**MIKE  
TYSON**

UNDISPUTED  
**TRUTH**

LIVE ON STAGE  
DIRECTED BY  
SPIKE LEE

OCT 10

ON-SALE  
THIS  
FRIDAY!

TICKETS AVAILABLE AT [THEFOXOAKLAND.COM](http://THEFOXOAKLAND.COM), [APECONCERTS.COM](http://APECONCERTS.COM)  
AND [TICKETMASTER.COM](http://TICKETMASTER.COM)

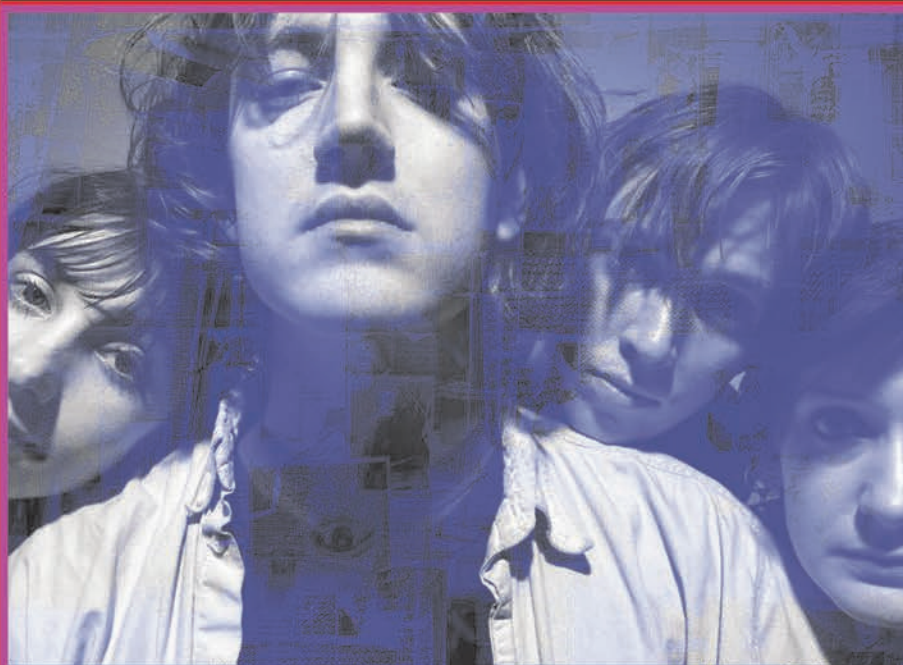
UNDER THE DIRECTION OF ANOTHER PLANET ENTERTAINMENT

AN ACOUSTIC EVENING WITH  
**BEN HARPER**



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THIS  
FRIDAY!

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Beachwood Sparks Lumerians

bill graham civic auditorium  
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aug 23

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ANOTHER PLANET ENTERTAINMENT





BY EMILY SAVAGE  
emilysavage@sfbg.com

**TOFU AND WHISKEY** The moody “drag-pop” songs on **Alexis Blair Penney’s** debut album, *Windows*, were written with an ex-boyfriend in mind — Seth Bogart, aka Hunx — yet in a cruel twist of fate, they’ll come to memorialize the death of another man, a best friend, collaborator, and roommate.

Known for his prolific appearances at club nights across San Francisco, including his own High Fantasy night with Myles Cooper, Penney moved to New York in the middle of the record-making process, in part to live with Grant Martin, of the band Icewater, who also contributed all the guitar lines to Penney’s record. Martin, age 26, unexpectedly passed away on July 26, two weeks before the release of *Windows* (Aug. 6, Ecstasy Records).

Penney’s first single from the album, emotion-packed dance track, “Your Eyes,” came with a stunning video, which premiered last Friday on Spin.com, showing Penney and friends at home, in the dressing room, in the mirror, and out on the dancefloor as the synth beats wobble and Penney soulfully coos. And there on the floor is a glimpse of Martin with his band, followed by the final thought: the video is “for Grant.” Truly heartbreaking stuff for the tender, creatively bursting artist.

“It’s this really crazy time because it’s like, I’m here, I’m in our house that we shared together, and I’m promoting this record he worked on with me, but he’s no longer here,” Penney says during a phone call from Brooklyn. “I’m in this manic post-grief moment, where I’m just going forward, charging ahead. I don’t know what else to do.”

“I’m going to miss this person for the rest of my life, but I can’t dwell on that now.”

Penney began working on *Windows*, the record (there’s also a debut book called *Windows*, which comes out on Peradam Press on Sept. 6), in the spring of 2011, while living in a Mission District apartment. He moved to Brooklyn in April 2012, but before that he converged on LA with collaborators singer-songwriter Jamie Crewe of Poisonous Relationship and Teengirl Fantasy’s Nick Weiss to write the bulk of the record.

The idea for the book came about later, when he met publisher Elizabeth Jaeger of Peradam. Penney

# EX-PAT



had a mess of stories, and mentioned so while making small talk with Jaeger at a party. She loved his ideas and paired him with editor Michael Zelenko, who’s also from San Francisco.

They finished up the final manuscript for the book around the same time he was wrapping up the mixing of the record, at the start of this year. “I definitely didn’t plan for them to be companion pieces but they evolved that way. The main narrative arc of the book is this relationship, the dissolution of which is what this record is about,” he says.

That relationship, later revealed to be the one with Hunx’s Bogart, is what brought Penney originally to San Francisco from his home town, a suburb outside of Kansas City. He’d initially met Bogart when he was touring with SSION and they opened for Gravy Train!!! He and Bogart dated long distance, then Bogart moved Penney to the Bay Area, where they dated for a few more years before breaking up. “I’m actually going to see his band tonight, they’re in town,” Penney mentions. (**Hunx**, a fellow former SF-er who now lives in LA, was in New York on a tour promoting his newest release, *Street Punk*, described as “Darby Crash on helium,” which he’ll bring back to the Bay Oct. 21.)

“[Seth] read the book and was like, ‘oh it makes me seem so mean,’ and I was like, ‘you were mean, but it also makes me seem crazy, so...’”

“Its kind of all about me being accountable for how crazy I was.”

Some of the craziness he experienced while in SF can be chalked up to excessive drinking and other drugs — from which Penney now abstains. He’s stopped drinking, and says he sees life much more clearly now. And being able to write books and songs about it all has been a part of that process, airing all his dirty laundry. He interviewed Traci Lords last year for V Magazine, and she ingrained this mantra: nobody can say anything about me that I haven’t already put out there. He plans to come back to SF for a few shows in September, including a guest spot at High Fantasy. “That will be my first time back since I quit drinking, I’m excited to see it all with the newfound clarity that I have.”

His New York life seems slightly different from his known SF persona, mainly as he’s doing a lot less drag, and focusing more on these newer projects. “[Weeklies I’ve done here] just didn’t have the same kind of magic as High Fantasy. There’s something special about Aunt Charlie’s. It’s kind of really hard to

compare to that.” He also hosted the Hot Boxxx Girls drag weekly at the Tenderloin’s Aunt Charlie’s, after Vicky Marlena passed away.

But he does have a new crew out there in NY, a kind of drag, multidisciplinary girl-group (drag En Vogue is the inspo), doing monthly reviews, called the House of Chez Deep. They feature heavily in that video for “Your Eyes.” The performers shown in the video alongside Penney are his two NY crews, the House of Chez Deep, and the band Icewater. “I have like, four drag queens on one side, then four — now three — incredible, super sweet straight guys who are musicians on the other side.”

“That’s where I’ve always been in between,” he says, “These super outré artists and these super intense music people. I hope my music resonates like that, this weird moment between all these different slices of culture.”

His personal sound influencers are just as broad. When he first started working on *Windows*, he was really into house music and poppy ’90s club tracks, but he also is long-inspired by late ’70s and early ’80s new wave and experimental albums like Marianne Faithfull *Broken English*, and Grace Jones’ *Nightclubbing*, along with the works

of David Bowie, Yoko Ono, Massive Attack, even Madonna’s *Ray of Light*. “I really like these genre-blending anachronistic figures that make people want to draw a line in the sand.”

*Ray of Light* seems to be particularly close to Penney’s heart. He was given the record in his Easter basket as a child by his music-loving and religious parents. His dad is a classical pianist, and his mom was a theater major and is a singer who favored Ella Fitzgerald, Joni Mitchell, and Heart. It was a “’70s-meets-old Hollywood aesthetic in a suburban home,” as Penney describes it.

He also discovered more weirdo music through religion, though tangentially. A kid brought Cibo Matto’s *Viva! La Woman* to his youth group one day. “I was really into anime then,” he says, “[Cibo Matto] kind of just felt like this Japanese export, anime soundtrack, but also just this so-crazy, in-your-face, and also really pretty sound too.” He found the song where Le Tigre name-checks Cibo Matto (“Hot Topic”) on the Internet, and that opened him up to Kathleen Hanna. “That was like this landslide into this whole crazy world of punk and these women making it, all of it.” He fell into electroclash and joined an “ill-fated electro-rap group in high school.”

But despite his voracious intake of music, he didn’t start singing live until a few years into his stay in SF, and says he didn’t really have anything to write about until the demise of his relationship with Bogart, which eventually grew into *Windows*.

Penney’s looking forward to people hearing the record, especially since many crowds seem only to have heard his earlier single, “Lonely Sea” (2011). He says he’s actually been heckled in the past while performing songs from the then-unreleased *Windows*, but crowds perk up at the dancey notes of “Lonely Sea.” “I don’t really know who my audience is. Because it’s not this trendy college audience that’s like, only listening to gay hip-hop, but I do get really cool opportunities to play for more band-centric music crowds.”

“[With *Windows*] I’m trying to bridge that gap as well because, on some level, these are experiences everyone can relate to. Everyone has lost someone,” he notes. “It’s weird because the album is about losing a boyfriend and a love, but now it’s taken on this whole other dimension for me where it’s about losing my best friend as well.” **SFBG**



# So Bootieful

BY MARKE B.  
marke@sfbg.com

**SUPER EGO** You'd figure that after 10 successful years and a globe-ringing franchise that includes stops in São Paulo, Singapore, Dublin, and Dubai, your party would at some point become an empty parody of itself, flailing through the same frantic motions, like a mime in a blender. But what if your club were based on a type of dance music — mashups — that was already a kind of parody to begin with? And what if you focused your seemingly endless energy toward keeping San Francisco freakiness and anarchic fun at the fore?

Mashups, you think, perhaps with a mental eye-roll. But DJs Adrian and Mysterious D have this to say on the eve of their still reliably rad **Bootie party's 10-year anniversary** (Sat/17, 9pm-late, \$10–\$20. DNA Lounge, 375 11th St., SF. [www.bootiesf.com](http://www.bootiesf.com)): “Sure, any DJ or producer can put just about any two EDM songs or current chart hits together — but that kinda misses the point of the [crazy, extralegal] pirating playground that mashup culture was to begin with. So Bootie's role in the nightlife music scene has changed. Instead of simply exposing mashups to the masses, our goal now is to showcase the original spirit, which is all about creating a clever culture clash or juxtaposing different genres and eras of music together into something unexpected.”

And what of the masses of more mainstream fans — including tech-players and party bus-riders — now flocking to their weekly party at DNA? “Bootie is a very ‘San Fransexual’ party, which for us is all about being very open-minded and inclusive. So besides the eclectic mashup music that we program, we also do a lot of ‘social engineering.’ Steve Rubell, of Studio 54 fame, once said that to get the right crowd, it was like ‘mixing a salad.’ You can’t have it all be cherry tomatoes — you’ve got to have some lettuce too! We give everyone a little taste of the diversity of San Francisco: a drag queen Midnight Mashup Show, tattooed burlesque performers, a gay male dance crew, freaky circus performers, a trans emcee (hello!). It tends to weed out the ‘douchebags’

and leaves us with a crowd that’s really just up for anything.”

Words to live by for any successful promoter. More importantly, a consistently fun party to dance at.

## CLIPPING.

Some electro-anarchic Death Grips energy to this LA trio's addictively bleak underground hip-hop sound. As exciting: Mexico's ethereally punishing dark raver Ritualz opens. Wed/14, 9pm, \$6-10. Public Works, 161 Erie, SF. [www.publicsf.com](http://www.publicsf.com)



## JUKEBOX

Hard to believe now, but the “Divisadero Corridor” used to host a legendary gay-straight-all-others dance party called the Box in the '80s, where DJ Page Hodel helped introduce SF to house music. The wonderful Page is back with this weekly Thursday party, Jukebox at Beatbox, to revive that sweet, soulful Box spirit. Thursdays starting Aug. 15, 9pm, \$10. Beatbox, 314 11th St., SF. [www.facebook.com/jukeboxsf](http://www.facebook.com/jukeboxsf)

## THE REVENGE

UK's Graeme Clark, aka The Revenge, brings smooth, deep treatments of classic house and disco favorites with an emphasis on fidelity to the sexiness of the originals. Thu/15, 9pm, \$15. Monarch, 101 Sixth St., SF. [www.monarchsf.com](http://www.monarchsf.com)

## BAY AREA RHYTHM EXCHANGE

This is a performance with the energy of the best parties. Jawdropping Bay Area tap dance consortium Stepology presents this annual con-fab of the tip-top, hip-hop-oriented tappers, including many players from *Bring in 'da Noise, Bring in 'da Funk*. Sat/17, 8pm, \$21. Marines Memorial Theater, 609 Sutter St., SF. [www.stepology.com](http://www.stepology.com)

## 18TH ANNUAL DRAG KING CONTEST

Talk about packing heat! Fudgie Frottage and friends rile up an eager crowd with some of the nuttiest, steamiest drag king performances you'll ever see from contestants and troupes far and wide. It's one of my favorite events of the year, bursting with balls-to-the-wall entertainment (and a scandalous afterparty). Sat/17, 9pm-late, \$20. 550 Barneveld, SF. [www.sfdragkingcontest.com](http://www.sfdragkingcontest.com) **SFBG**



WEDNESDAY 8/14 AT 7PM DOOR, 8PM SHOWTIME, \$15  
LIVE! ON STAGE: **JONATHAN RICHMAN**  
FEATURING TOMMY LARKINS ON THE DRUMS!

FOLLOWING AT 10PM, FREE!  
DJS CLUTCH & SIKK LAFFTER PRESENT:  
**SF'S ONLY MUSICAL CHAIR DANCE PARTY!**  
R&B STOMPERS, INT'L STINGERS,  
GIRL GROUP BUMPS & WEIRDO HUMPS!

THURSDAY 8/15 AT 7PM DOOR, 8PM SHOWTIME, \$15  
LIVE! ON STAGE: **JONATHAN RICHMAN**  
FEATURING TOMMY LARKINS ON THE DRUMS!

FOLLOWING AT 10PM, NO COVER!  
**FESTIVAL '68**  
SF CLASSIC 20TH ANNIVERSARY EDITION  
DJS ADAM (REVIVAL SOUND) & MORE!

FRIDAY 8/16 AT 7:30, \$8  
**MUSHROOM + MCCABE & MRS. MILLER**

FOLLOWING AT 10PM, \$5  
**LOOSE JOINTS!**  
DJ TOM THUMP/DAMON BELL/CENTIPEDE  
FUNK/SOUL/HIP-HOP/LATIN/AFROBEAT

SATURDAY 8/17 AT 7PM, \$8  
**THE AMERICAN PROFESSIONALS**  
(RECORD RELEASE)  
BYE BYE BLACKBIRDS • RICH MCCULLEY  
FOLLOWING AT 10PM, \$5  
**EL SUPERRITMO!**  
W/ ROGER MAS Y EL KOOL KYLE  
CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY 8/18 AT 4-6PM, FREE!  
**SF MIXTAPE SOCIETY**  
THEME: CAMP  
FOLLOWING AT 7:30PM, \$8  
**THE HAPPY CLAMS**  
**THE VERMS** (CD RELEASE PARTY)  
BAD HAGGLERS

MONDAY 8/19 AT 8PM, FREE!  
**SAD BASTARD'S CLUB**  
RUSTY MILLER • PAULA FRAZER  
BILL CRAMER • CVS • TOM HEYMAN  
FOLLOWING AT 10PM, FREE!  
**CHICK'N COOP JUKE**  
VINTAGE COUNTRY W/DJ TEETS!

TUESDAY 8/20 AT 7PM, \$10  
**WRITE CLUB!**  
WE PUNCH YOU W/ OUR WORD FISTS!  
FOLLOWING AT 9:30PM, FREE!  
**“LOST & FOUND”**  
DEEP & SWEET 60S SOUL  
DJS LUCKY, PRIMO & FRIENDS

WEDNESDAY 8/21 AT 6PM, FREE!  
**JEFFREY ROYALE**  
ALL VINYL HAPPY HOUR  
60S R&B STOMPERS!  
FOLLOWING AT 9PM, FREE!  
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333 11th St. btwn. Folsom & Harrison San Francisco 415/522-0333

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**LIVERS OF STEEL TOUR**  
**RECKLESS KELLY**  
**MICKY AND THE MOTORCARS**  
**WADE BOWEN**

FRI. AUG. 16 • DOORS 8 / SHOW 9 • \$26 ADV. / \$26 DOOR  
**MICKEY AVALON**  
**NIMA FADAVI (DJ SET)**

SAT. AUG. 17 • DOORS 8 / SHOW 9 • \$20 ADV. / \$20 DOOR  
**AN EVENING WITH**  
**LED ZEPPELIN 2**

THURS. AUG. 22 • DOORS 8 / SHOW 9 • \$22 ADV. / \$22 DOOR  
**MELVINS**  
**HONKY**

SUN. AUG. 25 • DOORS 7 / SHOW 8 • \$15 ADV. / \$18 DOOR  
**SHWAYZE**  
**PAUL COUTURE**

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For tickets by fax info. call 415/255-0333 (Slim's) / 415/885-0750 (GAMH) • Phone orders at 1-888-233-0449.   
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**FINISH TICKET**  
**NIGHT RIOTS • LOCAL HERO**

MON. AUG. 19 • DOORS 7 / SHOW 8 • FREE ADMISSION  
**FREE MOVIE NIGHT AT GAMH!**  
**TOMMY**  
FOOD AND DRINK SPECIALS  
RAFFLE & COSTUME CONTEST TO WIN SHOW TIX!

THURS. AUG. 22 • DOORS 7 / SHOW 8 • \$26 ADV. / \$26 DOOR  
**ROKY ERICKSON**  
**CELLAR DOORS**

FRI. AUG. 23 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR  
**GREGORY ALAN ISAKOV**  
**SERA CAHOONE**

SAT. AUG. 24 • DOORS 8 / SHOW 9 • \$16 ADV. / \$16 DOOR **SEATED**  
**THE BITCHSLAP! COMEDY SHOWCASE**  
FEATURING  
ZAHRA NOORBAKHSH • LYDIA POPOVICH  
ELOISA BRAVO • ANNA SEREGINA • JESSICA SELE  
HOSTED BY KIMBERLY ROSE WENDT

MON. AUG. 26 • DOORS 7 / SHOW 8 • \$21 ADV. / \$21 DOOR  
**DEERHUNTER**  
**AVEY TARE'S SLASHER FLICKS**  
LONNIE HOLLEY

THURS. AUG. 29 • DOORS 7 / SHOW 8 • \$25 ADV. / \$30 DOOR  
AN EVENING WITH  
**THE REUNION BEATLES:**  
**FANTASY TRIBUTE**

**stepology**  
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**MARINES' MEMORIAL THEATRE**



MUSIC LISTINGS

WEDNESDAY 14

ROCK

**Bottom of the Hill:** Bang Bang, Comet Empire, Jared Cohen & The Future Proofs, 9 p.m., \$8.  
**El Rio:** Wearies, Avenues, 9 p.m., \$5.  
**Elbo Room:** Evil Eyes, Wiles, 9 p.m., free.  
**Hemlock Tavern:** Buildings, Hawks, 8 p.m., \$7.  
**Independent:** Ivan & Aloysha, 8 p.m., \$13-\$15.  
**Make-Out Room:** Jonathan Richman with Tommy Larkins, 7 p.m., \$15.  
**Monarch:** Shape, Hungry Skinny, 8 p.m., \$8.  
**Rickshaw Stop:** Nightbox, Nova Albion, Silver Hands, 8 p.m., \$10-\$12.

DANCE

**Cat Club:** "Bondage A Go Go," 9:30 p.m., \$5-\$10.

**F8:** "Housepitality," 9 p.m., \$5-\$10.  
**Knockout:** "Disorder: Synthpop Edition," 10 p.m., \$5.  
**Lookout:** "What?," 7 p.m.  
**Monarch:** "Soul Phunktion," 9 p.m.  
**Public Works:** Clipping, Ritualz, 9 p.m., \$6.  
**Q Bar:** "Booty Call," 9 p.m., \$3.

HIP-HOP

**Double Dutch:** "Cash IV Gold," 10 p.m., free.

ACOUSTIC

**50 Mason Social House:** Sweet Hayah, Sugar Ponies, 6:30 p.m., \$3-\$5.  
**Cafe Divine:** Craig Ventresco & Meredith Axelrod, 7 p.m., free.  
**Hotel Utah:** Tom Goss, Jeb Havens, 8 p.m., \$10-\$12.  
**Milk Bar:** Delaney & Paris, 9 p.m., free.

**Plough & Stars:** Blood & Dust, 9 p.m.

JAZZ

**Amnesia:** Gauchio, Eric Garland's Jazz Session, Amnesiacs, 7 p.m., free.  
**Burritt Room:** Terry Disley's Rocking Jazz Trio, 6 p.m., free.  
**Le Colonial:** Cosmo Alleycats, 7 p.m., free.  
**Savanna Jazz Club:** "Cat's Corner," 9 p.m., \$10.

INTERNATIONAL

**BeatBox:** Queer Salsa Night, 8 p.m.  
**Bissap Baobab:** Timba Dance Party, 10 p.m., \$5.  
**Pachamama Restaurant:** "Cafe LatinoAmericano," 8 p.m., \$5.  
**Union Square Park:** Son Jarocho Festival, 12:30 p.m., free.

BLUES

**Royal Cuckoo:** Big Bones & Chris Siebert, 7:30 p.m., free.  
**Yoshi's San Francisco:** David Ryan Harris, 8 p.m., \$18-\$23.

SOUL

**Boom Boom Room:** Soul Mechanix, 9:30 p.m., free.  
**The Cellar:** "Color Me Badd," 5-9 p.m.

THURSDAY 15

ROCK

**Bottom of the Hill:** Lonely Wild, Kris Orłowski, Sad Bastard Book Club, 9 p.m., \$10.  
**Brick & Mortar Music Hall:** Love Dimension, Tenderloins, Chaw, 9 p.m., \$7.  
**Cafe Du Nord:** Filligar, Torches, Tracing Figures,

8:30 p.m., \$12-\$15.  
**S.F. Eagle:** White Fang, Glitz, Honey Bucket, Twin Trilogy, 9 p.m.  
**Hemlock Tavern:** Useless Children, Dreamdecay, Vibrating Antennas, 9 p.m., \$7.  
**Hotel Utah:** Sweet Water, Sad Tires, Azyphyryx, 9 p.m., \$7.  
**Knockout:** Royal Deuces, Rockin' Lloyd Tripp, Hi-Road Players, Los High Tops, 10 p.m., \$6.  
**Make-Out Room:** Jonathan Richman with Tommy Larkins, 7 p.m., \$15.  
**Milk Bar:** Illusion of Self, Drive Thru Mystics, Reverter, Pre-Legendary, 8 p.m., \$8.  
**Thee Parkside:** Howl, Lord Dying, Cormorant, Hornss, 9 p.m., \$10.

DANCE

**Aunt Charlie's Lounge:** "Tubesteak Connection," 9 p.m., \$5-\$7.  
**BeatBox:** "Jukebox," 9 p.m., \$10.



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SAN FRANCISCO



Wed, Aug 14 - Guitarist & singer creating his own sound of blues, folk, & soul  
**DAVID RYAN HARRIS (solo)**



Thu-Fri, Aug 15-16  
Brazil's pianist/singer touring new album *I Thought About You (A Tribute To Chet Baker)*  
**ELIANE ELIAS**

Sat, Aug 17- Performing hits: "You Are My Starship," "Valentine Love," and more  
**MICHAEL HENDERSON**

Sat, Aug 17 10:30pm in The Lounge, 21+  
**The Ol Skool House Party**  
feat. **BIG DADDY KANE**

SMOOTH JAZZ SERIES

Sun, Aug 18- All-star smooth jazz project  
**BRIAN SIMPSON & JEFF KASHIWA GROOVETET**



SMOOTH JAZZ SERIES

Tue Aug 20  
**KEIKO MATSUI**  
25th Anniversary Tour & *Soul Quest* CD Release Party

Wed, Aug 21 - Partial open dance floor! The founder and originator of Hawaiian music  
**RANKIN SCROO**

Thu, Aug 22 - Classic rock band with hits "You Are The Woman," "Strange Way," "Goodbye I Love You" and more  
**FIREFALL ACOUSTIC**  
with David Muse



Fri-Sat, Aug 23-24  
A musical journey of Donald Byrd's music.  
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Wed, Aug 14  
**JEANETTE HARRIS**



Thu-Fri, Aug 15-16  
**THE COOKERS**  
feat. Billy Harper, Eddie Henderson, David Weiss, Craig Handy, George Cables, Cecil McBee & Billy Hart

Sat, Aug 17  
**Yaelisa & Caminos Flamencos**

Sat, Aug 17 - Late Show  
**LATIN RHYTHM BOYS**

Sun, Aug 18  
**ESTAIRE GODINEZ**

Mon, Aug 19  
**AMINA FIGAROVA SEXTET**

Tue, Aug 20  
**SISTERS OF SOUL III: THE URBAN DIVA SUITE**



Wed-Thu, Aug 21-22  
**KEIKO MATSUI**  
25th Anniversary Tour & *Soul Quest* CD Release Party

Fri, Aug 23  
**DAVID K. MATHEWS' RAY CHARLES PROJECT**

Fri, Aug 23 - Late Show  
**ENTOURAGE**

Sat, Aug 24  
**LARRY CORYELL: ACOUSTIC & ELECTRIC RETROSPECTIVE III**  
feat. Cindy Blackman Santana

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**Elbo Room**

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WITH DJs  
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SUN 8/18 9PM FREE \$4 9:30PM \$6 AFTER

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REGGAE & DANCEHALL WITH  
**DJ SEP AND MANEESH THE TWISTER**  
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MON 8/19

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TUE 8/20 9PM \$7

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**PORRETA**  
WITH DJs  
**CARIOCA & LUCIO K MC P-SHOT**

WED 8/21 9PM \$7

SID PRESLEY PRESENTS  
**RUE 66**  
**THE HAMPTON WICKS, THE GREGORS**  
PLUS DJ SID PRESLEY

UPCOMING

THU 8/22 AFROLICIOUS  
FRI 8/23 120 MINUTES: SALVA  
SAT 8/24 MASTA ACE/ WORDSWORTH  
SUN 8/25 DUB MISSION: DJ SEP, CITIZEN ZAIN

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**UNKO ATAMA • SHARKS FROM MARS**  
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8/24 - M.D.C., NIHILIST CUNT, BUM CITY SAINTS, THE JUDAS BUNCH  
8/25 - INDIE-MART  
8/28 - BANNER PILOT, CIVIL WAR RUST, THE BREAKS  
8/29 - DEAD TO ME, RIVERBOAT GAMBLERS, BLACKLIST ROYALS, THE RADISHES

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FRI 8/16  
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**SHANTYTOWN** 9PM

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30 SAN FRANCISCO BAY GUARDIAN

OPINION

NEWS

FOOD + DRINK

THE SELECTOR

MUSIC

ARTS + CULTURE

FILM

CLASSIFIEDS



# MUSIC LISTINGS

**Cat Club:** "All '80s Thursdays," 9 p.m., \$6.  
**Elbo Room:** "Africious," 9:30 p.m., \$5-\$7.  
**F8:** "Beat Church," 10 p.m., \$10.  
**John Colins:** "SoLuna Dance Party," 9 p.m., free.  
**Madrone Art Bar:** "Night Fever," 9 p.m., \$5.  
**Public Works:** "JackHammer Disco," 9 p.m., \$18-\$23.  
**Q Bar:** "Throwback Thursday," 9 p.m., free.  
**Rickshaw Stop:** Guardian, Metal Mother, 9:30 p.m., \$10.  
**Underground SF:** "Bubble," 10 p.m., free.  
**Vessel:** "Base," w/ Butch, 10 p.m., \$5-\$10.

## ACOUSTIC

**Atlas Cafe:** Mountain Dojo, 8 p.m., free.  
**Plough & Stars:** Topsy House, 9 p.m., free.

## JAZZ

**Center for New Music:** Erik Jekabson String-tet, Matt Renzi Cello Quartet, 7:30 p.m., \$8-\$10.  
**Royal Cuckoo:** Chris Siebert, 7:30 p.m., free.  
**Savanna Jazz Club:** Eddy Ramirez, 7:30 p.m., \$5.  
**Top of the Mark:** Stompy Jones, 7:30 p.m., \$10.

## INTERNATIONAL

**Bissap Baobab:** "Pa'Lante!," 10 p.m., \$5.  
**Pachamama Restaurant:** "Jueves Flamencos," 8 p.m., free.  
**Verdi Club:** Milonga, 9 p.m., \$10-\$15.  
**Yerba Buena Gardens:** Son Jarocho Festival, 12:30 p.m., free.

## BLUES

**50 Mason Social House:** Bill Phillippe, 5:30 p.m., free.  
**Biscuits and Blues:** Alan Iglesias & Crossfire, 8 & 10 p.m., \$20.

## EXPERIMENTAL

**Luggage Store:** Dark Spring, 8 p.m., \$6-\$10.

## FRIDAY 16

## ROCK

**Bottom of the Hill:** Eric McFadden & Friends, Hooks, Interchords, Jane Wiedlin, 9 p.m., \$10-\$12.  
**Cafe Du Nord:** Zoo Station, 9 p.m., \$15.  
**Chapel:** Part Time, Sam Flax, Ruby Pins, 9 p.m., \$12.  
**El Rio:** Night Call, DJ Emotions, 10 p.m., free.  
**Hemlock Tavern:** English Singles, The Rantouls, 9:30 p.m., \$7.  
**Hotel Utah:** Mother Falcon, Sonny Pete, Visibles, 9 p.m., \$10-\$12.  
**Thee Parkside:** VKTMS, Unko Atama, Sharks

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from Mars, Bad Coyotes, 9:30 p.m., \$8.

## DANCE

**1015 Folsom:** Paper Diamond, Roach Gigz, AnnaLove, UltraViolet, 10 p.m., \$20.  
**Independent:** Ulrich Schnauss, Doombird, 9 p.m., \$25.  
**Lookout:** "HYSL," 9 p.m., \$3.  
**Madrone Art Bar:** "That '80s Show," 9 p.m., \$5.  
**Mezzanine:** "Dirtybird Players," 9 p.m., \$20.  
**Mighty:** "Bada Big Boom 6," 9 p.m., \$6.  
**Public Works:** Africious Sound System, 9 p.m., \$8-\$15.  
**Q Bar:** "Pump: Worq It Out Fridays," 9 p.m., \$3.  
**Slate Bar:** "Darling Nikki," 8 p.m., \$5.  
**Vessel:** Sex Panther, 10 p.m., \$10-\$30.

## HIP-HOP

**Brick & Mortar Music Hall:** Bambu, Rocky Rivera, Rey Resurreccion, 9 p.m., \$10-\$15.  
**John Colins:** "Juicy," w/ DJ Ry Toast, 10 p.m., \$5.  
**Showdown:** "Fresh to Def Fridays: A Tribute to Yo! MTV Raps," 10 p.m.  
**Slim's:** Mickey Avalon, 9 p.m., \$26.

## ACOUSTIC

**Plough & Stars:** "Bluegrass Bonanza, 9 p.m., \$6-\$10.

## JAZZ

**Revolution Cafe:** Emily Anne's Delights, 8:45 p.m.  
**Royal Cuckoo:** Jules Broussard, Danny Armstrong, and Chris Siebert, 7:30 p.m., free.  
**Savanna Jazz Club:** Benn Bacot, 7:30 p.m., \$10.  
**Yoshi's San Francisco:** Eliane Elias, 8 & 10 p.m., \$20-\$25.

## INTERNATIONAL

**Bissap Baobab:** Qumbia Qrew, 8 p.m.  
**Brava Theater Center:** Son Jarocho Festival, 8 p.m., \$18-\$35.  
**Little Baobab:** "Paris-Dakar African Mix Coupe Decale," 10 p.m.

CONTINUES ON PAGE 32 >>

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FROM CONAN AND LATE NIGHT WITH JIMMY FALLON!  
**NATE BARGATZE**  
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**MICHAEL MCDONALD**  
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From MADTV!

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**JEFF DYE & JESSIMAE PELUSO**  
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**THU AUG 15 8:30PM \$7**  
Alcoholocaust presents:  
**USELESS CHILDREN** (AUS), Dream Decay (Seattle), Vibrating Antennas (memb. Sabertooth Zombie)

**FRI AUG 16 9:30PM \$7**  
**ENGLISH SINGLES**  
The Rantouls, TBA

**SAT AUG 17 9:30 \$10**  
**EVANGELISTA** (w/Carla Bozulich), Jackie O Motherfucker, Badwater Bob

**SUN AUG 18 8:30PM \$6**  
**CCR HEADCLEANER**  
Lazy (Kansas City), Pure Bliss

**MON AUG 19 6PM \$7**  
**SURF CLUB**  
Hibou, DJ Craft Spells

**TUE AUG 20 9PM \$5**  
**HAPPY TEARS COMEDY SHOW**  
w/Cameron Vanini & Drew Platt, with Brendan Lynch, Caitlin Gill and more

**WED AUG 21 8:30PM \$6**  
**ORIGAMI GHOSTS**  
Windham Flat, Modern Kicks

**THU AUG 22 8:30PM \$6**  
**GREATER SIRENS**  
TBA

**FRI AUG 23 9:30PM \$7**  
**SUTEKH HEXEN**  
Blue Sabbath Black Cheer (Seattle), Eye of Nix

**SAT AUG 24 9:30PM \$7**  
**THE SPYRALS**  
Cellar Doors, Super 78!

**SUN AUG 25 8:30PM \$8**  
**DESTRUCTION UNIT** (AZ), Wax Idols

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MUSIC LISTINGS

CONT>>

BLUES

**Biscuits and Blues:** Alan Iglesias & Crossfire, 8 & 10 p.m., \$20.  
**Boom Boom Room:** Bill Phillippe, 6 p.m., free.

EXPERIMENTAL

**Center for New Music:**“Cords/Strings/Wires,” 8 p.m., \$8-\$10.

FUNK

**Amnesia:** “Hella Tight,” 10 p.m., \$5.  
**Elbo Room:** Albino!, Black Water Gold, 9:30 p.m., \$10-\$12.

SOUL

**DNA Lounge:** DJs GloryBoy Kev, Dr. Scott,

Soulciter, and Mini, 9 p.m., free.  
**Rickshaw Stop:** Midtown Social, Soul Pie, Hotel Eden, 9 p.m., \$10.

SATURDAY 17

ROCK

**Bender’s:** Let It Burn, Texas Thieves, 10 p.m., \$5.  
**Bottom of the Hill:** Dukes of Hamburg, Sandollar Sound, Rile 9 Collective, 9 p.m., \$10.  
**Brick & Mortar Music Hall:** Bells Atlas, Waterstrider, Joey Dozik, 9 p.m., \$7-\$10.  
**Chapel:** Steve Taylor Band, 10 p.m., free.  
**El Rio:** Great American Cities, Nonagon, We Will Be Lions, 9 p.m., \$8.  
**Hemlock Tavern:** Evangelista, Jackie-O Motherfucker, Badwater Bob, 9 p.m., \$15.  
**Hotel Utah:** Valiant Sailors. Letters Home.

Peripherals, Diamond Heights, 9 p.m., \$8.  
**Make-Out Room:** American Professionals, Bye Bye Blackbirds, Rich McCulley, 7 p.m., \$8.  
**Red Devil Lounge:** Cherie Currie, Bite, DJ Omar, 8 p.m., \$15-\$18.  
**Thee Parkside:** Walrus, Abatis, Devil in California, 9:30 p.m., \$8.

DANCE

**Amnesia:** “O.K. Hole,” 9 p.m., \$5.  
**Cat Club:** “New Wave City: Tribute to The Cure,” 9 p.m., \$7-\$12.  
**DNA Lounge:** Bootie S.F, 9 p.m., \$10-\$20.  
**Independent:** Hood Internet, Richie Cunning, 9 p.m., \$15.  
**Madrone Art Bar:** . “Fringe,” 9 p.m., \$5.  
**Mighty:** “Leopalooza,” 10 p.m., \$15-\$17.50.  
**Public Works:** “Deep Blue,” 9:30 p.m., \$13-\$25.  
**Rickshaw Stop:** “Bearracuda: 7-Year Anniversary,” 9 p.m., \$5-\$10.

**Underground SF:** “Deep Crates,” 9 p.m., \$5.

HIP-HOP

**111 Minna Gallery:** “Shine,” 10 p.m.  
**John Collins:** “The Bump,” 10 p.m., free.  
**Knockout:** “The Booty Bassment,” 10 p.m., \$5.

ACOUSTIC

**Atlas Cafe:** Craig Ventresco & Meredith Axelrod, 4-6 p.m., free.  
**Bazaar Cafe:** Clayton J. Foor, 7 p.m.  
**Cafe Du Nord:** Bobby Long, Michael Bernard Fitzgerald, Blind Willies, 9:30 p.m., \$15.  
**Plough & Stars:** R.J. Comer & The Porch Bandits, 9 p.m.  
**Riptide:** Nickel Slots, 9 p.m., free.

INTERNATIONAL

**1015 Folsom:** “Pura,” 9 p.m., \$20.

**Brava Theater Center:** Son Jarocho Festival, 8 p.m., \$18-\$35.  
**Little Baobab:** “Paris-Dakar African Mix Coupe Decale,” 10 p.m.

BLUES

**Biscuits and Blues:** Albert Castiglia, 7:30 & 10 p.m., \$20.

FUNK

**Boom Boom Room:** Gravity A, 9:30 p.m., \$12.

SOUL

**Elbo Room:** “Saturday Night Soul Party,” 10 p.m., \$10.  
**Yoshi’s San Francisco:** Michael Henderson, 8 & 10 p.m., \$23-\$31.

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SATURDAY AUGUST 24 · 9PM

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9.07 SKREAM · L-VIS 1990

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9.20 ABC (CANCELLED)

9.21 GIGAMESH

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THE SELECTOR

MUSIC

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MUSIC LISTINGS

SUNDAY 18

ROCK

Amoeba Music: Polyphonic Spree, 3 p.m., free.  
El Rio: "Space Prom, Part II," 8 p.m., free.  
Hemlock Tavern: CCR Headcleaner, Lazy, Pure Bliss, 8:30 p.m., \$6.

DANCE

Elbo Room: "Dub Mission," 9 p.m., \$6.  
Knockout: "Sweater Funk," 10 p.m., free.  
Lookout: "Jock," Sundays, 3-8 p.m., \$2.  
Monarch: "Reload," 9 p.m.  
Q Bar: "Gigante," 8 p.m., free.

ACOUSTIC

Amnesia: B-Stars, 9 p.m., \$7.

Cafe Du Nord: Peter Bradley Adams, Rachel Efron, 8 p.m., \$12-\$15.  
Plough & Stars: Seisiún, 9 p.m.  
Thee Parkside: Rich McCulley, 4 p.m., free.

JAZZ

Biscuits and Blues: Steve Lucky & The Rhumba Bums, 7 & 9 p.m., \$15.  
Madrone Art Bar: "Sunday Sessions," 10 p.m., free.  
Musicians Union Local 6: Noertker's Moxie, Frozen Reflections, 7:30 p.m., \$8-\$10.  
Riptide: Cottontails, 7 p.m., free.  
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30 p.m., free.  
Yoshi's San Francisco: Brian Simpson & Jeff Kashiwa Groovetec, 7 p.m., \$23-\$27.

INTERNATIONAL

Bissap Baobab: "Brazil & Beyond," 6:30 p.m., free.  
Yerba Buena Gardens: Brazil in the Gardens, 1 p.m., free.

EXPERIMENTAL

Lab: "Godwaffle Noise Pancakes," 7:30 p.m., \$10.

MONDAY 19

ROCK

Chapel: Polyphonic Spree, 9 p.m., \$20-\$25.  
Hemlock Tavern: Surf Club, Hibou, 6 p.m., \$7.  
Independent: Queensryche, Something Unto Nothing, 8 p.m., \$39.50.

DANCE

DNA Lounge: "Death Guild," 9:30 p.m., \$3-\$5.  
Q Bar: "Wanted," 9 p.m., free.

ACOUSTIC

Amnesia: Windy Hill, 9 p.m., free.  
Cafe Du Nord: Weatherside Whiskey Band, Creak, Eight Belles, 9 p.m., \$8.  
El Rio: Garden Party, Mark Nelsen & Devin Farney, She Owl, 7 p.m., \$5.

SOUL

Madrone Art Bar: "M.O.M. (Motown on Mondays)," 8 p.m., free.

TUESDAY 20

ROCK

Bottom of the Hill: She's, The Yes Go's, False Priest, 9 p.m., \$10.  
Cafe Du Nord: Bored Spies, Grand Hallway, Goh Nakamura, Scrabbel, 8 p.m., \$10.  
Chapel: Strangers Family Band, Once & Future Band, 9 p.m., \$12.  
DNA Lounge: All Shall Perish, Aethere, 7:30 p.m., \$15-\$20.  
Knockout: Ruleta Rusa, Culture Abuse, 9:30 p.m., \$7.

DANCE

Aunt Charlie's Lounge: "High Fantasy," 10 p.m., \$2.

INTERNATIONAL

Elbo Room: "Brazilian Wax," 9 p.m., \$7. **SFBG**

**THE BOTTOM OF THE HILL**

WEDNESDAY MAY 22 2013 8:30PM DOORS • \$10 • AA

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THE SOONEST

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FRIDAY MAY 24 2013 8:30PM DOORS • \$12 • 21+

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- Jeb Havens
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THURSDAY 08/15  
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- Sweet Water
- Sad Tires
- Azphyrx

FRIDAY 08/16  
9PM • \$10 ADV /\$12 DOOR

- Mother Falcon
- Sonny Pete
- The Visibles

SATURDAY 08/17  
9PM • \$8 ADV & DOOR

- The Valiant Sailors
- The Letters Home
- The Peripherals
- Diamond Heights

SUNDAY 08/18  
8PM • \$8 ADV & DOOR

- L'anarchiste
- The Golden North
- Raven Marcus

MONDAY 08/19  
8PM • \$FREE

- Open mic with  
Brendan Getzell

TUESDAY 08/20  
8PM • \$8 ADV & DOOR

- Korby Lenker
- Exquisite Corps
- A House for Lions

WEDNESDAY 08/21  
8:30PM • \$8 ADV & DOOR

- The Far West
- The Yellow Hope Project
- Scott Gagner

THURSDAY 08/22  
9PM • \$7 ADV & DOOR

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- The Quiver Monks
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**TUE. AUG. 20 - \$12 ADV / \$12 DOOR - DOORS 8, SHOW 9**  
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# ARTS + CULTURE



CHOREOGRAPHY  
BY BYB CHANEL  
BIBENE  
PHOTO BY LYNNE FRIED

## Elaborating tradition

CounterPULSE's Performing Diaspora explores the state of ethnic dance in the Bay

BY ROBERT AVILA  
arts@sfbg.com

**THEATER** The idea of traditional dance as somehow frozen in time or resistant to modernity is a canard that received a thorough going-over at last weekend's Performing Diaspora Symposium, which kicks off the Performing Diaspora series at CounterPULSE.

Attending to tradition while moving freely beyond it remains a hallmark of the artists gathered in the annual series. Joti Singh is a good example. Dancer-choreographer Singh — whose *Red, Saffron and Green* premieres this weekend — grew up in the American South with parents who hailed from northern India. One way she absorbed her family's Indian culture was through training in Punjabi dances that, as an adult, she began blending with West African styles.

Singh's *Red, Saffron and Green* is a celebratory accounting of the Gandar party, founded in 1913 San Francisco by Punjabi activists organizing on behalf of Indian independence from Great Britain. Singh's own great-grandfather served for a time as the party's president. Her innovative blend of performance styles thus could be considered a natural vehicle for a story that is transnational, local, and familial at once — indeed a historically astute expression of the elaborate nature of diasporic identity and of the personal as political.

The CounterPULSE series expresses an ongoing commitment to ethnic and traditional forms as a vital area of

innovation and conversation in the larger world of dance. Its title, meanwhile, flags two overlapping impulses in presenting the broad range of work: the desire to highlight diasporic communities as important producers of performance; and a focus on dance as a channel of expression, investigation, and community-building for diasporic cultures, whether those cultures are borne by first-generation immigrants or their American-reared great-grandchildren.

Animating the daylong symposium (available as a podcast on the CounterPULSE website) were three panels featuring distinguished guests and at least one artist from the series — the absorbing Congolese dance-theater performer and choreographer Byb Chanel Bibene, who spoke to the harrowing experience, and body memory, of civil war that informs his *Taboos and Heroes* (running this weekend) in the first panel's exploration of diasporic dance derived from the experience of genocide and war.

On the same panel, Cambodian dancer-choreographer Chey Chankethya spoke to the “silence” confronting the children of genocide survivors, and the physicalizing of that unspoken trauma in the body. Jazz tap dancer and vocal improviser Germaine Ingram spoke as an African American concerned with the legacy of slavery and dispossession, adding that it is the space for expression in even the most oppressive conditions that exercises her creative imagination. “I consider my work not so much about trauma as

agency,” she emphasized.

The following two panels covered the challenges of “representing Africa” in the changing heterodox world of Bay Area African dance — which generated some lively and straightforward talk during the audience Q&A — and the presentation of sacred dance as performance for general audiences.

There were also bursts of live performance and music (in particular, from Ingram and master drummer and Bay Area legend CK Ladzekpo, of UC Berkeley and the Ghana National Dance Ensemble, who joined the panel on “Spirit Moves: Sacred Dance Onstage”). Meanwhile, Singh led an interactive “experiential lecture/demonstration” on Punjabi Bhangra dance that had the audience up and on the dancefloor, moving in ecstatic unison for the better part of an hour.

In all, the event generated a lot of productive questions and considerable momentum for the fifth annual Performing Diaspora series (this year curated by Roko Kawai, Lily Kharrazi, and Umi Vaughan), which features work-in-progress showings from six individual artists over two weeks. The varied stories and distinctive aesthetic styles on display amount to a unique tribute to the cultural persistence and improvisation that make up life in the diaspora. **SFBG**

### PERFORMING DIASPORA

Through Aug. 25  
Thu-Sun, 8pm, \$22-\$32  
CounterPULSE  
1310 Mission, SF  
counterpulse.org/performing-diaspora



# ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For complete stage listings, visit [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**In Friendship: Stories By Zona Gale** Z Below, 470 Florida, SF; [www.zspace.org](http://www.zspace.org). \$20-50. Previews Wed/14-Thu/15, 7pm; Fri/16, 8pm. Opens Sat/17, 8pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 3pm. Through Sept 8. Word for Word performs Zona Gale's "comedy of American manners."

#### BAY AREA

**All's Well That Ends Well** Forest Meadows Amphitheater, 890 Bella, Dominican University of California, San Rafael; [www.marinshakespeare.org](http://www.marinshakespeare.org). \$20-37.50. Previews Fri/16, 8pm. Opens Aug 24, 8pm. Presented in repertory Fri-Sun through Sept 28; visit website for performance schedule. Marin Shakespeare Company continues its outdoor season with the Bard's classic romance.

**Lady Windermere's Fan** Bruns Amphitheater, 100 California Shakespeare Theater Way, Orinda; [www.calshakes.org](http://www.calshakes.org). \$35-62. Previews Wed/14-Fri/16, 8pm. Opens Sat/17, 8pm. Runs Tue-Thu, 7:30pm; Fri-Sat, 8pm (also Sept 7, 2pm); Sun, 4pm. Through Sept 8. California Shakespeare Theater performs Oscar Wilde's comedy.

**Orlando** Live Oak Theatre, 1301 Shattuck, Berk; [www.theatrefirst.com](http://www.theatrefirst.com). \$10-30. Previews Thu/15, 8pm. Opens Fri/16, 8pm. Runs Thu-Sat, 8pm; Sun, 5pm. Through Sept 15. TheatreFIRST performs Sarah Ruhl's gender-shifting comedy, which takes place over a span of 300 years.

### ONGOING

**Can You Dig It? Back Down East 14th — the 60s and Beyond** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-50. Sat, 8:30pm; Sun, 7pm. Through Aug 25. Don Reed's new show offers more stories from his colorful upbringing in East Oakland in the 1960s and '70s. More hilarious and heartfelt depictions of his exceptional parents, independent siblings, and his mostly African American but ethnically mixed working-class community — punctuated with period pop, Motown, and funk classics, to which Reed shimmies and spins with effortless grace. And of course there's more too of the expert physical comedy and charm that made long-running hits of Reed's last two solo shows, *East 14th* and *The Kipling Hotel* (both launched, like this newest, at the Marsh). *Can You Dig It?* reaches, for the most part, into the "early" early years, Reed's grammar-school days, before the events depicted in *East 14th* or *Kipling Hotel* came to pass. But in nearly two hours of material, not all of it of equal value or impact, there's inevitably some overlap and indeed some recycling. Reed, who also directs the show, may start whittling it down as the run continues. But, as is, there are at least 20 unnecessary minutes diluting the overall impact of the piece, which is thin on plot already — much more a series of often very enjoyable vignettes and some painful but largely unexplored observations, wrapped up at the end in a sentimental moral that, while sincere, feels rushed and inadequate. (Avila)

**God of Carnage** Shelton Theater, 533 Sutter, SF; [www.sheltontheater.com](http://www.sheltontheater.com). \$26-38. Thu-Sat, 8pm. Through Sept 7. Shelton Theater performs Yasmina Reza's award-winning play about class and parenting.

**Gold Rush! The Un-Scripted Barbary Coast Musical** Un-Scripted Theater Company, 533 Sutter, Second Flr, SF; [www.un-scripted.com](http://www.un-scripted.com). \$10-20. Thu-Sat, 8pm. Through Aug 24. The Un-Scripted Theater Company performs an improvised musical about gold-rush era San Francisco.

**Gorgeous Hussy: An Interview With Joan Crawford** Exit Theatre, 156 Eddy, SF; [www.wily-westproductions.com](http://www.wily-westproductions.com). \$15-35. Thu/15-Fri/16, 8pm. Running in repertory with *Lawfully Wedded* (below), this world premiere by Morgan Ludlow imagines a young writer's encounter with the legendary movie star.

**How to Make Your Bitterness Work for You** Stage Werx Theatre, 446 Valencia, SF; [www.stagewerx.org](http://www.stagewerx.org). \$15-25. Mon-Tue, 8pm. Through Aug 27. Kent Underwood is a motivational speaker and self-help expert with some obvious baggage of his own in this solo play from former comedy writer and stand-up comedian Fred Raker (*It Could Have Been a Wonderful Life*). The premise, similar to that of Kurt Bodden's *Steve Seabrook: Better*

*Than You* (ongoing at the Marsh), has the audience overlapping with participants in an Underwood seminar. Underwood, however, two years on the seminar circuit and still unable to get his book published, deviates from the script to answer texts related to a possible career breakthrough. Meanwhile, with the aid of some bullet points and illustrative slides, he explains the premise of said manuscript, "How to Make Your Bitterness Work For You," as the sad truth of his own underdog status emerges between the laugh lines. But where Bodden is careful to make his Seabrook a somewhat believable character despite the absurdity of it all (or rather, while firmly embracing the absurdity of the self-help industry itself), Raker and director Kimberly Richards put much more space between the playwright/performer and his character, which turns out to be a less effective strategy. Verisimilitude might not have mattered much if the comic material were stronger. Unfortunately, despite the occasional zinger, much of the humor is weak or corny and the narrative (interrupted at regular intervals by an artificial tone representing the arrival of a fresh text message) too contrived to sell us on the larger story. (Avila)

**Keith Moon: The Real Me** Eureka Theatre, 215 Jackson, SF; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$40. Thu/15-Sat/17, 8pm; Sun/18, 7pm. Was Keith Moon the greatest rock 'n' roll drummer ever? Veteran solo performer and drum stylist Mick Berry doesn't exactly come out and say so, but his biographical play about Moon definitely makes a good case for the possibility. *Keith Moon: The Real Me*, written and performed by Berry, kicks off with a literal bang, a hi-octane cover of "Baba O'Riley," featuring Berry's exuberantly crashing cymbals layered over the iconic, rapid-fire synth riff that runs throughout the song. Though the characters of the play are all portrayed by Berry — with references to all the requisite sex, drugs, and self-destruction thrown into the mix — a full band stands at the ready behind two transparent screens to flesh out the show's strongest element: the rock-and-roll. In order to channel Moon's full-throttle drumming, Berry enlisted the assistance of Frank Simes, the music director of the Who's 2012-2013 tour, while to channel Moon's freewheeling but insecure personality, he enlisted local director Bobby Weinapple. The script itself is still ragged, and a couple of key moments, particularly when Moon's car is attacked in early 1970, are presented in such a way that the context comes later, which is confusing if you don't already know the history of the incident. But if you don't mind a bit of chat with your rock concert, you'll probably find this fusion of the two intriguing. Just remember, when the nice concessions people offer you complimentary earplugs, take them. (Gluckstern)

**Lawfully Wedded: Plays About Marriage** Exit Theatre, 156 Eddy, SF; [www.wilywestproductions.com](http://www.wilywestproductions.com). \$15-35. Sat/17, 8pm. Running in repertory with *Gorgeous Hussy* (above), this world premiere "collage of scenes and stories" by Morgan Ludlow, Kirk Shimano, and Alina Trowbridge takes on marriage equality.

**Marius** Southside Theatre, Fort Mason Center, Bldg D, SF; [www.generationtheatre.com](http://www.generationtheatre.com). \$20-35. Thu-Sat, 8pm; Sun, 3pm. Through Aug 25. Generation Theatre performs R. David Valayre's new English translation of Marcel Pagnol's classic about a man who dreams of traveling the seas.

**So You Can Hear Me** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-50. Fri, 8pm; Sat, 5pm. Extended through Aug 24. A 23-year-old with no experience, just high spirits and big ideals, gets a job in the South Bronx teaching special ed classes and quickly finds herself in over her head. Safiya Martinez, herself a bright young woman from the projects, delivers this inspired accounting of her time not long ago in perhaps the most neglected sector of the public school system — a 60-minute solo play that makes up for its slim plot with a set of deft, powerful, lovingly crafted characterizations. These complex portraits, alternately hysterical and startling, offer their own moving ruminations on a violent but also vibrant stratum of American society, deeply fractured by pervasive poverty and injustices.

and yet full of restive young personalities too easily dismissed, ignored, or crudely caricatured elsewhere. An effervescent, big-hearted, and very talented performer, Martinez boasts a bounding personality and contagious passion for her former students (as complicated as that relationship was), and makes this deeply felt tribute all the more memorable. (Avila)

**Steve Seabrook: Better Than You** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-50. Sat, 8:30pm. Extended through Aug 24. Self-awareness, self-actualization, self-aggrandizement — for these things we turn to the professionals: the self-empowerment coaches, the self-help authors and motivational speakers. What's the good of having a "self" unless someone shows you how to use it? Writer-performer Kurt Bodden's *Steve Seabrook* wants to sell you on a better you, but his "Better Than You" weekend seminar (and tie-in book series, assorted CDs, and other paraphernalia) belies a certain divided loyalty in its own self-flattering title. The bitter fruit of the personal growth industry may sound overly ripe for the picking, but Bodden's deftly executed "seminar" and its behind-the-scenes reveals, directed by Mark Kenward, explore the terrain with panache, cool wit, and shrewd characterization. As both writer and performer, Bodden keeps his *Steve Seabrook* just this side of overly sensational or maudlin, a believable figure, finally, whose all-too-ordinary life ends up something of a modest model of its own. (Avila)

**Stories High XII: The Soma Edition** Bindlestiff Studio, 185 Sixth St, SF; [www.bindlestiffstudio.org](http://www.bindlestiffstudio.org). \$10-20. Thu/15-Sat/17, 8pm. Four mini-plays about "living, working, playing, and struggling" in SoMa, written by Dianne Aquino Chui, Paolo Salazar, Cristiel Fiel, and Conrad Panganiban.

**Sweet Bird of Youth** Tides Theatre, 533 Sutter, Second Flr, SF; [www.tidestheatre.org](http://www.tidestheatre.org). \$20-40. Wed-Sat, 8pm. Through Aug 24. Tides Theatre performs Tennessee Williams' Gulf Coast-set drama about an improbable couple.

#### BAY AREA

**A Comedy of Errors** Forest Meadows Amphitheater, 890 Bella, Dominican University of California, San Rafael; [www.marinshakespeare.org](http://www.marinshakespeare.org). \$20-37.50. Presented in repertory Fri-Sun through Sept 29; visit website for performance schedule. Marin Shakespeare Company presents a cowboy-themed spin on the Bard's classic.

**No Man's Land** Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; [www.berkeleyrep.org](http://www.berkeleyrep.org). \$35-135. Tue and Thu-Sat, 8pm (also Thu and Sat, 2pm; no matinee Aug 29); Wed, 7pm (also Aug 28, 2pm); Sun/18 and Aug 25, 2pm. Through Aug 31. Acting legends and erstwhile X-Men Patrick Stewart and Ian McKellen star in this pre-Broadway engagement of Harold Pinter's play.

**Sea of Reeds** Ashby Stage, 1901 Ashby, Berk; [www.shotgunplayers.org](http://www.shotgunplayers.org). \$20-35. Wed/14-Thu/15, 7pm; Fri/16-Sat/17, 8pm; Sun/18, 5pm. Although the introduction of supporting characters, musicians, and a musical score (by Marco D'Ambrosio) breaks new ground for a longtime solo artist, *Sea of Reeds*'s classic Josh Kornbluth. Directed by longtime creative partner David Dower, the show features the boyish comedic persona, the intricate storytelling, and the biographical referents that have given him a loyal following over the years. Diehard fans aside, the show's cheesy, somewhat self-regarding conceit of staging "spontaneous" interactions between Kornbluth and his trainer (Beth Wilmurt) may not work with everyone. Perhaps more challenging, though, is the persistence of a less than fully examined disjunction between the political values of his parents and his own political and ethical evolution — a disjunction highlighted here in the narrative's fraught Middle Eastern setting and its vague navigation between the violence of religious zealotry and a plea for tolerance. (Avila) **SFBG**

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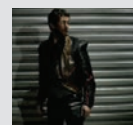
THU 8/22 & FRI 8/23

## BEST OF NEW ORLEANS KERMIT RUFFINS AND THE BBQ SWINGERS

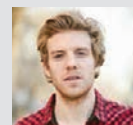
BAY EASY BRASS BAND, A SPIRIT HUSTLER (THU 8/22)  
JAZZ MAFIA, FAT CAT (FRI 8/23)



**SAT 8/17**  
**BELLS ATLAS**  
WATERSTRIDER  
JOEY DOZIK



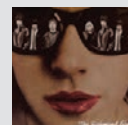
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**THE ADVERSARY**  
CELLOJOE



**SAT 8/24**  
**ANDREW BELLE**  
GRIZFOLK



**FRI 8/30**  
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GRAVYS DROP, SWIFUMZ,  
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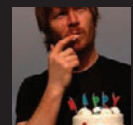
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**ZAP MAMA**  
NAIMA SHALHOUB



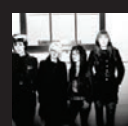
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CLOCKWISE FROM TOP LEFT: LOUIS KOO BREAKS BAD IN *DRUG WAR*; A GORY DEATH IN *TENEBRE*; *EUROPA REPORT* SPACES OUT.

*DRUG WAR* PHOTO COURTESY OF VARIANCE FILMS;  
*EUROPA REPORT* PHOTO COURTESY OF MAGNET RELEASING

BY CHERYL EDDY  
cheryl@sfbg.com

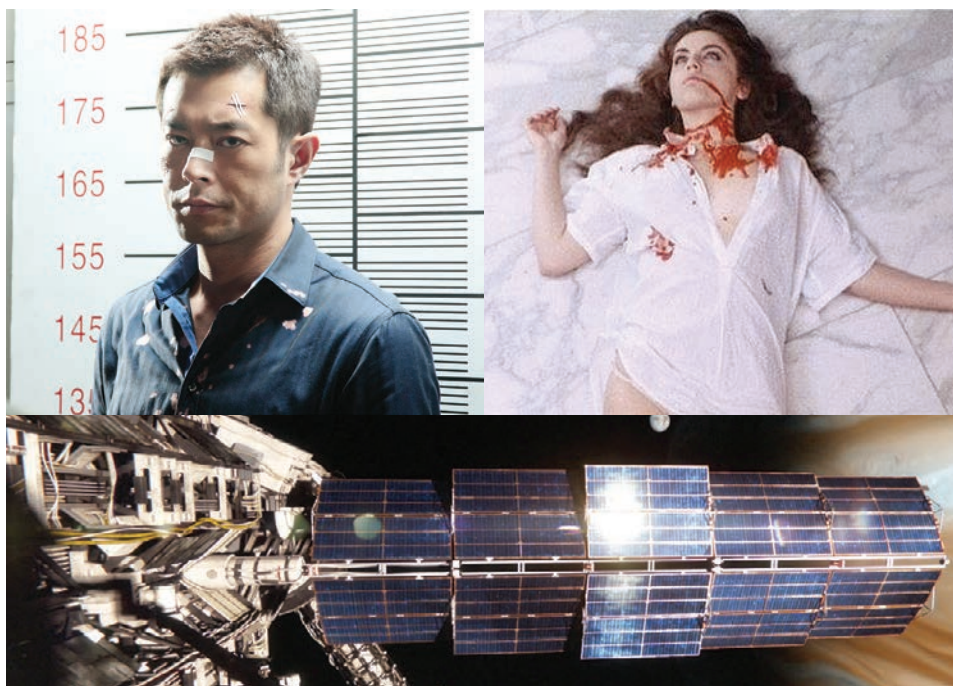
**FILM** It's been a zzz summer at the multiplex. The number one movie of the year is *Iron Man 3*, a highly unmemorable blockbuster. (Quick: Who played the villain? Had to think about it for a second, didn't you?) With the exception of *The Heat* and *The Conjuring*, most everything that's grossed a crap-ton of dollars recently is either a sequel or based on some well-worn property.

Fear not, genre fans. This weekend, a quartet of films lurks just below the surface, lacking big-budget hype yet worthy of your attention. Among them are a chilly sci-fi epic, a high-octane cop thriller, a classic slab of Italian sleaze, and an eerily relatable (um, if you're me) documentary about VHS fanatics.

Directed by Ecuador's Sebastián Cordero (2004's *Crónicas*), deep-space tale *Europa Report* benefits from its interesting international cast, including Michael Nyqvist (Mikael Blomkvist in the Swedish *Girl With a Dragon Tattoo* series); Romanian Anamaria Marinca (2007's *4 Months, 3 Weeks and 2 Days*); Bay Area-born Daniel Wu, who's a megastar in Hong Kong; and South African Sharlto Copley, also in concurrent sci-fi release *Elysium*. Together, they comprise the bulk of a crew crammed into an elegant ship bound for Europa, a moon of Jupiter that may have water — and therefore, life — beneath its icy surface.

These journeys never end well, do they? As we're told by grim-faced Dr. Unger (Embeth Davidtz), what we're watching has been pieced together from "recently declassified footage" — and yes, that makes *Europa Report* yet another "found-footage" movie. By now, it's a stale way to tell a story, though it's *mostly* plausible in this case; time-stamped scenes are cut together from cameras mounted aboard the spacecraft. From the start, we know the mission is doomed. But even if its conclusion is a little abrupt and dissatisfying, at least *Europa Report* heaps on the claustrophobic atmosphere while rocketing toward the inevitable. ....

Far more unpredictable is the sleek, gloomy *Drug War*, the latest from Hong Kong's Johnnie To — a director who needs no introduction



## Midsummer mayhem

.....Four beyond-the-mainstream treats for genre fans.....

for fans of his prolific output (2001's *Fulltime Killer*, 2005's *Election*, 2006's *Exiled*, 2009's *Vengeance*). Unlike To's previous crime dramas, *Drug War* was shot in mainland China, where heavy-handed censors rule. According to the film's press notes, To decided "nobody will disagree with the idea of arresting drug dealers," particularly in a country fond of imposing death sentences for drug-related offenses. The tactic appears to have worked, since this thing's dripping with vicious shootouts — even as it subtly points out China's surveillance-state abundance of CCTV cameras, and examines how just far criminals will go to avoid those draconian punishments.

Timmy Choi (Louis Koo), for one, is terrified of execution. Busted for manufacturing meth after his factory explodes, Timmy runs up against Captain Zhang (Sun Honglei), a

no-nonsense drug cop who reluctantly takes on a new informant with the goal of busting a kingpin higher up the cartel's chain of command. Timmy's a slippery character whose motivations remain murky right up until the last act; it's all Zhang can do to keep up, which he does for the most part.

In one incredible sequence, the cop pretends to be Chang, a taciturn junkie with important connections, accompanying Timmy for a meeting with the flashy "Haha," named for his booming, staccato laugh. With a quick wardrobe change and seconds to spare, Zhang then morphs into Haha to meet with the *real* Chang. In the process, tiny cameras are deployed, drugs are snorted, and loyalties are stretched razor-thin. It's a tour de force — yet remarkably *unforced* — moment for both actor and director.

Back to censors for a minute, since their

kind used notoriously brutal shears on the works of Italian horror legend Dario Argento during his late 1970s-early '80s heyday. With the advent of special-edition DVDs and the like, films like 1982's *Tenebre* have finally been seen in all their glory. But how often do you get a chance to see *Tenebre* on 35mm? Thanks to Los Angeles' Cinefamily, the film — more erotic-thriller *giallo* than standard spook show — will unfurl for one night only at the Roxie.

The movie follows the nightmarish exploits of American author Peter Neal (Tony Franciosa), who visits Rome to promote *Tenebre*, his latest murder mystery. It's not long before a Neal-obsessed maniac starts dropping bodies (weapon of choice: straight razor; victims of choice: scantily clad women). Along the way, there's a pulse-pounding Goblin soundtrack; a sultry supporting turn by Veronica Lario (as Peter Neal's ex-wife — in real life, she's in the process of divorcing Silvio Berlusconi); B-movie sensation John Saxon (as Neal's agent) looking natty in a fedora; and all the spurting gore and bad dubbing Argento fans demand.

Argento isn't explicitly mentioned by the subjects of *Adjust Your Tracking: The Untold Story of the VHS Collector*, opening Friday at the Balboa Theatre, but it's a sure bet they appreciate his work. Dan M. Kinem and Levi Peretic's documentary peeks into the tidy lairs of borderline hoarders (all horror and genre fans) who oversee their massive VHS collections with a mixture of pride, good-natured defensiveness, and culty spirit.

A few celebrities drop by (Troma's Lloyd Kaufman admits he prefers DVDs "because of the extras"), but this is mostly regular-dude turf, with a home-video history lesson ("Blockbuster ruined it for everybody") mixed into the nostalgia. High points include extended discussions of "VHS covers that lie to you," as in, when box artwork promises wonders that aren't actually in the film; and of *Tales from the Quadead Zone*, a (terrible) film so exquisitely rare it sparked an eBay bidding war and inspired at least one tattoo. **SFBG**

**EUROPA REPORT**, **DRUG WAR**, and **ADJUST YOUR TRACKING: THE UNTOLD STORY OF THE VHS COLLECTOR** open Fri/16 in Bay Area theaters. **TENEBRE** screens Fri/16 at the Roxie.

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## FILM

"ONE BEAUTIFUL SOMETHING:" *PORTRAIT OF JASON*

PHOTO COURTESY OF MILESTONE FILMS

# Reel to real

Revisiting Shirley Clarke's 1967 'Portrait of Jason'

BY DENNIS HARVEY  
arts@sfbg.com

**FILM** At a moment when gay people and gay rights have never been more prominent — from the escalating numbers of states and countries permitting gay marriage to the controversy over Olympics-hosting Russia's murky new anti-gay legislation — it's hard to imagine the climate in which *Portrait of Jason* premiered in late 1967. The "new permissiveness" was just beginning to impact American cinema; soon there would be a small vogue of mainstream films addressing homosexuality in one way or another. But they would mostly be condescending, tragic, hostile and/or grotesquely comedic — you could argue there wasn't a truly sympathetic Hollywood feature about a non-stereotypical gay relationship until 1982's *Making Love*. (Which flopped, despite all publicity, and encouraged no imitations.)

Today it's a common complaint that them perverts are too damn omnipresent in the news, on TV, everywhere — their heightened public profile somehow violating the "rights" of others to ignore or hate on them. But nearly half a century ago, Shirley Clarke's documentary "portrait" of one rather flaming real-life personality — not just gay, but African American, too — seemed unprecedentedly exotic. No less than then-Supreme God of All Cinema (and supremely heterosexual) Ingmar Bergman called it "the most extraordinary film I've ever seen in my life ... absolutely fascinating." He probably found mankind's first moon landing two years later less startling.

The latest in Milestone Films' "Project Shirley" series of restored Clarke re-releases, *Portrait of Jason* can't be experienced that way now. Any surviving exoticism is now related to the subject's defining a certain pre-Stonewall camp persona, and the movie's reflecting a 1960s cinema vérité style of which its director was a major proponent. Perhaps influenced by fellow New Yorker Andy Warhol's early films, the setup couldn't be simpler:



instead of staring at the Empire State Building or somebody sleeping for X number of hours, we spend 12 hours in the company of Jason Holliday, née Aaron Payne. (He explains someone named Sabu in San Francisco during his "three, four, five years" there "was changing people's names to suit their personality," adding "San Francisco is a place to be created, believe me.")

Or rather Clarke and her then-partner, actor Carl Lee, spend those hours — from 9 pm to 9 am — with Jason, while we get a 107-minute distillation. Nattily attired, waving a cigarette around while downing an epic lineup of cocktails, Jason is a natural performer who relishes this filmic showcase as "my moment." No matter what, he says, he will now "have one beautiful something that is my own."

At first Clarke and Lee simply let him riff, prompting him to speak calculated outrages they've probably already heard. ("What do you do for a living, Jason?" "I'm a ... I'm a stone whore. And I'm not ashamed of it.") He seems to be trying out material for a nightclub act that's part Lenny Bruce, part snap diva. "I guess I'm a male bitch, because I have a tendency to go around and unglue people. I've spent so much of my time bein' sexy I haven't gotten anything else done. I've been balling from Maine to Mexico." He shares anecdotes of working as a "houseboy" for rich white women during his in SF; he dons ladies' hats and a feather boa to do imitations of Scarlett O'Hara, Miss Prissy, Katharine Hepburn, and Carmen Jones.

He's indeed the life of his own party — increasingly smashed as wee hours encroach in Clarke's Chelsea Hotel room — but there's a certain desperation to this act that she and particularly Lee eventually pounce on. The exact nature of the two men's relationship intrigues once Lee starts goading Jason to cut the "bullshit" and pony up some truths. "We know you're a big con artist and you don't really give a shit about nothin' and nobody," the off-camera Lee barks, later referencing some "dirty lies"

Jason had allegedly spread about him.

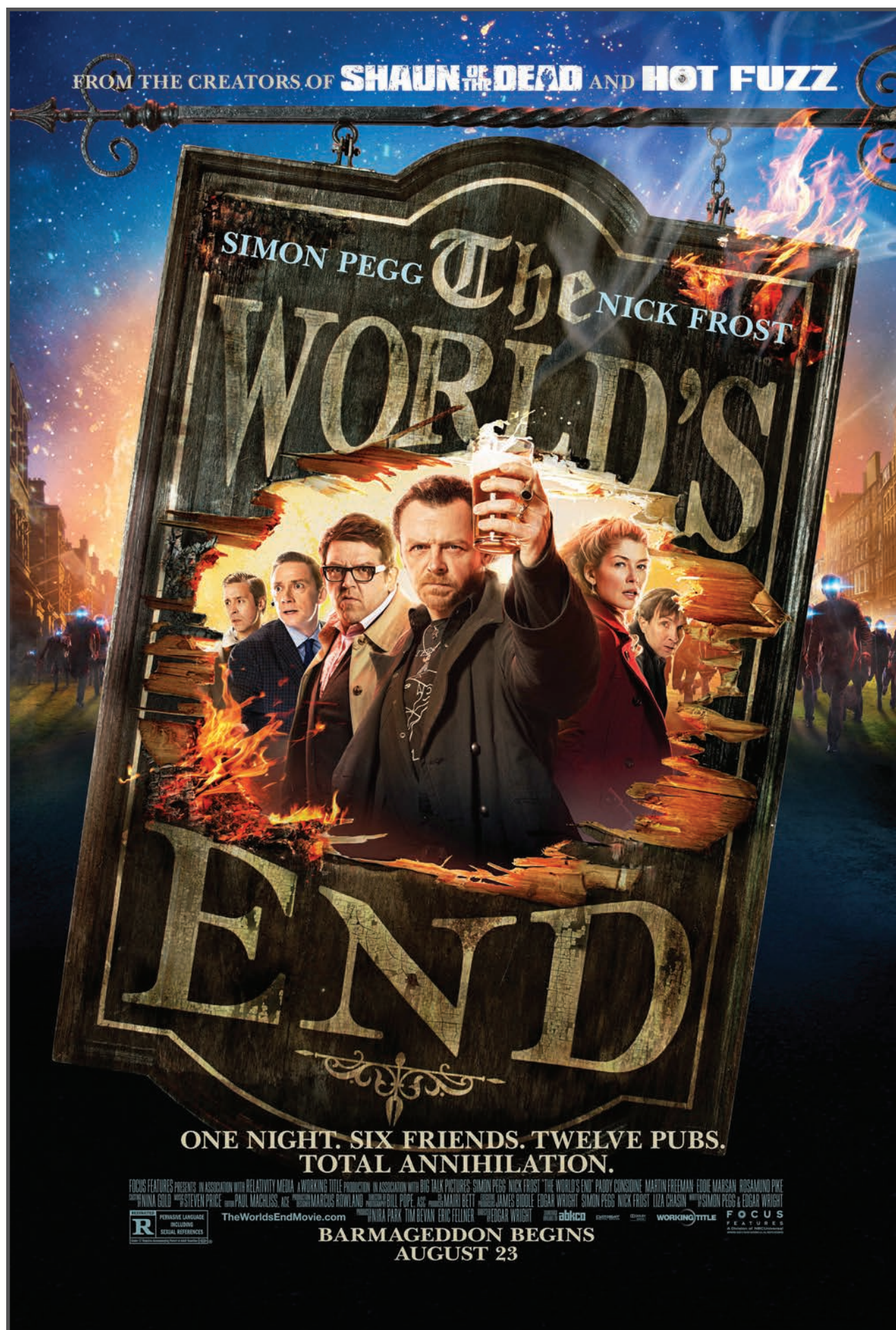
By the time the former is calling the latter a "fuckin' nasty bitch," the film has become a queasy mix of exploitation and collusion. "Nervous and guilty and simple as I am," Jason has a braggadocio that camouflages a self-loathing he's just as willing to expose. When actual tears-of-a-clown are shed, the filmmakers seem cruel. Still, the "portrait" is incomplete — Clarke and Lee don't press their subject to explicate the past spousal abuse, suicide attempt, and "nut-house" and jail stays he drops into conversation as casually as he mentions a friendship with Miles Davis.

Two years later Yoko Ono and John Lennon would film the extremely disturbing *Rape* — 77 minutes of a camera crew silently, aggressively following an increasingly bewildered and panicked young woman around Manhattan, reducing her to a whimpering wreck. It was a human experiment in the name of art as striking as it was sadistic. While less traumatic, *Portrait of Jason* also stretches a very 1960s notion of cinema-as-angry-analyst's-couch to uncomfortable lengths.

Clarke, who died in 1997 — one year before Jason — remains a fascinating, underappreciated figure who suffered all the consequences of being a stubbornly individual filmmaker in an era when women directors were rare and little-respected. (Not that that's changed greatly since.) Switching from dance to movies in the '50s, she earned an Oscar nomination for a 1960 short, then won one outright for a 1963 documentary about poet Robert Frost. Yet her career was constantly stymied, finally forcing her into academia. French director Agnès Varda's 1969 curio *Lions Love* has her playing herself, a matter-of-fact New Yorker baffled equally by the Hollywood industry she's trying to enter and by the upscale hippie *ménage à trois* antics of her hosts, Warhol star Viva and *Hair* co-creators Jerome Ragni and James Rado. **SFBG**

**PORTRAIT OF JASON** opens Fri/16 at the Roxie.





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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house show-times, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

**Adjust Your Tracking: The Untold Story of the VHS Collector** See "Midsummer Mayhem." (1:24) *Balboa*. **The Artist and the Model** The horror of the blank

page, the raw sensuality of marble, and the fresh-meat attraction of a new model — just a few of the starting points for this thoughtful narrative about an elderly sculptor finding and shaping his possibly finest and final muse. Bedraggled and homeless beauty Mercè (Aida Folch) washes up in a small French town in the waning days of World War II and is taken in by a kindly woman (Claudia Cardinale), who seems intent on pleasantly pimping her out as a nude model to her artist husband (Jean Rochefort). As his former model, she knows Mercè has the type of body he likes — and that she's

capable of restoring his powers, in more ways than one, if you know what I mean. Yet this film by Fernando Trueba (1992's *Belle Époque*) isn't that kind of movie, with *those* kinds of models, especially when Mercè turns out to have more on her mind than mere pleasure. Done up in a lustrous, sunlit black and white that recalls 1957's *Wild Strawberries*, *The Artist and the Model* instead offers a steady, respectful, and loving peek into a process, and unique relationship, with just a touch of poetry. (1:41) *Opera Plaza*. (Chun) **Blue Exorcist: The Movie** Though it's spawned from Kazue Kato's manga-turned-TV-series, familiarity with the source material is not necessary to enjoy *Blue Exorcist: The Movie*'s supernatural charms. Set in True Cross Academy Town — named for the Hogwarts-ish school of exorcism at its center — the film opens with a folk tale about an adorable demon that wrecked an entire town by turning all of its inhabitants into lazy slackers. The creature was eventually captured, but nobody knows where it's been hiding — until boyish exorcist-in-training Rin, half-demon himself, encounters a suspiciously adorable critter while chasing yet another demon, this one huge and prone to damaging city blocks (and cracking open things that should remain sealed in the process). Trouble ahead! *Blue Exorcist* does contain some yep-this-is-anime moments (there's a powerful female exorcist ... who wears a tiny bikini top that barely contains her enormous bazongas), but it's mostly fun fantasy, with a sly sense of humor ("Let's put a beatdown on these Tokyo demons!") and some endearingly flawed heroes. (1:28) *Four Star*. (Eddy) **Drug War** See "Midsummer Mayhem." (1:45) *Four Star*, *Metreon*. **Europa Report** See "Midsummer Mayhem." (1:30) *Opera Plaza*, *Shattuck*. **In a World...** Lake Bell (*Childrens Hospital*, *How to Make It in America*) writes, directs, and stars in this comedy about a woman who sets her sights on a career in movie-trailer voiceovers. (1:33) *Shattuck*. **Jobs** Yep, it's *that* biopic, in which Ashton Kutcher portrays Apple CEO Steve Jobs. (2:02) *Presidio*. **Kick-Ass 2** Hit-Girl (Chloë Grace Moritz) and company return in this sequel to the 2010 superhero hit. (1:43) *California*. **Lee Daniels' The Butler** Forest Whitaker stars as the White House's longtime butler in this based-on-a-

GARY OLDMAN AND LIAM HEMSWORTH STAR IN CORPORATE THRILLER *PARANOIA*. PHOTO BY PETER IOVINO



true-story tale, with the added bonus of some creative POTUS casting (John Cusack as Richard Nixon; Alan Rickman as Ronald Reagan; Robin Williams as Dwight Eisenhower). (1:53) *Balboa*, *Marina*, *Piedmont*. **Paranoia** A young go-getter (Liam Hemsworth) gets drawn into the world of corporate espionage thanks to a feud between evil tech billionaires (Harrison Ford and Gary Oldman). (1:46) **Portrait of Jason** See "Real to Reel." (1:47) *Roxie*.

ONGOING

**The Act of Killing** What does Anwar Congo — a man who has brutally strangled hundreds of people with piano wire — dream about? As Joshua Oppenheimer's Indonesia-set documentary *The Act of Killing* discovers, there's a thin line between a guilty conscience and a haunted psyche, especially for an admitted killer who's never been held accountable for anything. In fact, Congo has lived as a hero in North Sumatra for decades — along with scores of others who participated in the country's ruthless anti-communist purge in the mid-1960s. In order to capture this surreal state of affairs, Oppenheimer zeroes in on a few subjects — like the cheerful Congo, fond of flashy clothes, and the theatrical Herman Koto — and a method, spelled out

by *The Act of Killing*'s title card: "The killers proudly told us stories about what they did. To understand why, we asked them to create scenes in whatever ways they wished." Because Congo and company are huge movie buffs, they chose to recreate their crimes with silver-screen flourish. There are costumes and gory make-up. There are props: a stuffed tiger, a dummy torso with a detachable head. There are dancing girls. Most importantly, however, there are mental consequences, primarily for Congo, whose emotional fragility escalates as the filming continues — resulting in an unforgettable, at-times mind-blowing viewing experience. (1:55) *Opera Plaza*, *Shattuck*, *Smith Rafael*. (Eddy) **The Canyons** Now that "train wreck" is an official celebrity category popular media ignore at their peril, certain people and projects are deemed doomed automatically. Lindsay Lohan can't redeem herself — she'd lose her entertainment value by regaining any respect. Ergo, *The Canyons* was earmarked as a disaster from the outset. How could it be otherwise, with the former Disney luminary co-starring opposite porn superstar James Deen in an envelope-pushing screenplay from literary bad boy Bret Eaton Ellis (*Less Than Zero*, *American Psycho*)? Lohan's

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# FILM LISTINGS

widely reported difficulty on set only heightened a sense that *The Canyons* would be a pretentious, full-frontal crapfest. But *The Canyons* isn't exactly bad. Instead, it's a middling exercise in upscale erotic-thrillerdom, beautifully crafted (on a Kickstarter dime), clever yet superficial in terms of psychological depth. Ellis trades on his usual themes of corrosive privilege, sex, and violence to deliver a rather simplistic if sardonic lesson in Hollywood amorality that director Paul Schrader angles toward credibility, turning the film into a stern, chilly, minimalist exercise in psychological suspense. A little underwhelming at first (in part because Lohan's performance is little wobbly, Deen's a tad one-note), it actually improves with repeat viewings. (1:40) **Roxie.** (Harvey) **Planes** Dane Cook voices a crop duster determined to prove he can do more than he was built for in *Planes*, the first Disney spin-off from a Pixar property. (Prior to the film's title we see "From The World of *Cars*," an indicator the film is an extension of a known universe — but also not quite from it.) And indeed, *Planes* resembles one of Pixar's straight-to-DVD releases as it struggles for liftoff. Dreaming of speed, Dusty Crophopper (Cook) trains for the Wings Around the World race with his fuel-truck friend, Chug (Brad Garrett). A legacy playing Brewster McCloud and Wilbur Wright makes Stacy Keach a pitchy choice for Skipper, Dusty's reluctant ex-military mentor. Charming cast choices buoy *Planes* somewhat, but those actors are feathers in a cap that hardly supports them — you watch the film fully aware of its toy potential: the race is a geography game; the planes are hobby sets; the cars will wind up. The story, about overcoming limitations, is in step with high-value parables Pixar proffers, though it feels shallower than usual. Perhaps toys are all Disney wants — although when Ishani (a sultry Priyanka Chopra) regrets an integrity-compromising choice she made in the race, and her pink cockpit lowers its eyes, you can feel Pixar leaning in. (1:32) **Metreon, 1000 Van Ness, Shattuck.** (Vizcarrondo) **SFBG**

## REP CLOCK

Schedules are for Wed/14-Tue/20 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**ANSWER SF** 2969 Mission, SF; answer@answersf.org. \$5-10 (no one turned away for lack of funds). **Black August** (Styles, 2007), Wed, 7.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. •**Raging Bull** (Scorsese, 1980), Wed, 2:30, 7, and **The King of Marvin Gardens** (Rafelson, 1982), Wed, 4:55, 9:25. **1984** (Radford, 1984), Thu, 7, and **Enemy of the State** (Scott, 1998), Thu, 9:15. "Midnites for Maniacs." •**Indiana Jones and the Temple of Doom** (Spielberg, 1984), Fri, 7, and **Evil Dead II: Dead By Dawn** (Raimi, 1987), Fri, 9:30. \$12 for one or both films; \$5 entry into 11:45pm screening of *Tenebre* at the Roxie with Castro ticket stub (see listing below). "SF Bear Pride presents Amy Schumer," comedy performance, Sat, 8. Advance tickets (\$32.50-40.50) at www.ticketfly.com. •**2001: A Space Odyssey** (Kubrick, 1968), Sun, 2, 8:15, and **Solaris** (Tarkovsky, 1972), Sun, 4:50. •**Frances Ha** (Baumbach, 2012), Tue, 3:30, 7:15, and **The Bling Ring** (Coppola, 2013), Tue, 5:15, 9.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Hannah Arendt** (von Trotta, 2012), call for dates and times. **The Hunt** (Vinterberg, 2012), call for dates and times. **20 Feet From Stardom** (Neville, 2013), call for dates and times. **Ain't In It For My Health: A Film About Levon Helm** (Hatley, 2012), Wed-Thu, 8:45. **Hava Nagila**

## AIN'T IN IT FOR MY HEALTH: A FILM ABOUT LEVON HELM CONTINUES AT THE SMITH RAFAEL. PHOTO BY AHRON R. FOSTER



(**The Movie**) (Grossman, 2012), Wed-Thu, 4:30, 6:30. **The Act of Killing** (Oppenheimer, 2012), Aug 16-22, call for times. **Ray Harryhausen: Special Effects Titan** (Penso, 2012), Sun and Aug 25, 7.

**CLAY** 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **Willow** (Howard, 1988), Fri-Sat, midnight.

"FILM NIGHT IN THE PARK" This week: Creek Park, 451 Sir Frances Drake Blvd, San Anselmo; www.filmnight.org. Free (donations appreciated). **Singletrack High** (Pedal Born Pictures, 2012), Fri, 8; **The Avengers** (Whedon, 2012), Sat, 8. Union Square, Geary at Powell, SF. **Singin' in the Rain** (Donen and Kelly, 1952), Sat, 8.

**JACK LONDON SQUARE** Market lawn, Harrison at Water, Oakl; www.jacklondonsquare.com. Free. **Grease** (Kleiser, 1978), Wed, sundown. Presented sing-along style.

**NEW PARKWAY** 474 24th St, Oakl; matatu.eventbrite.com. \$8-10. "Matatu Film Festival," films about global journeys presented by Top Ten Social and Brooklyn Film and Theater Co, Thu-Sat.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Dark Nights: Simenon and Cinema:"

**Le train** (Granier-Deferre, 1973), Wed, 7; **The Clockmaker** (Tavernier, 1974), Fri, 8:45. "Tales of Love: The Enchanted World of Jacques Demy:" **A Slightly Pregnant Man** (Demy, 1973), Thu, 7; **A Room in Town** (Demy, 1982),

Sat, 8:30. "The Hitchcock 9: Rare Silents Restored:" **The Lodger: A Story of the London Fog** (1926), Fri, 7; **The Ring** (1927), Sat, 6:15; **The Farmer's Wife** (1928), Sun, 7. "Castles in the Sky: Masterful Animation from Studio Ghibli:" **Howl's Moving Castle** (Miyazaki, 2004), Sun, 4.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **The Canyons** (Schrader, 2013), Wed-Thu, 7:15, 9:30. **Kid-Thing** (Zellner, 2013), Wed-Thu, 7. **Great Hymn of Thanksgiving** (Mendoza, 2013), Wed, 7. "Frameline Encore Screening," Thu, 7. Title TBA; check www.frameline.org for updates. "A Night of Neon Slime:" **Angel** (O'Neill, 1984), Thu, 9:15, and **Vice Squad** (Sherman, 1982), Thu, 11. **Tenebre** (Argento, 1982), Fri, 11:45. **Portrait of Jason** (Clarke, 1967), Aug 16-22, 7. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352800-00. The following is doing business as SCULPTURE SALON S.F. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 08/02/13. This statement was signed by Maria Florencia Aleman in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on August 2, 2013. L#00116 Publication: SF Bay Guardian. Dates: August 7, 14, 21, 28, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352424-00. The following is doing business as INGLESIDE PIZZA. The business is conducted by an individual.

Registrant commenced business under the above-listed fictitious business name on: 07/16/13. This statement was signed by Oliver Gialogo in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on July 16, 2013. L#00115 Publication: SF Bay Guardian. Dates: August 7, 14, 21, 28, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352882-00. The following is doing business as: Q.T. International Fashions and Designs. The business is conducted by co-partners. Registrant commenced business under the above-listed fictitious business name on: 08/06/13. This statement was signed by Uyen Quynh The Tran in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on August 6, 2013. L#00119 Publication: SF Bay Guardian. Dates: August 14, 21, 28 and September 4, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352748-00. The following is doing business as CAPITAL RESTAURANT. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 07/31/13. This statement was signed by Samantha Lo in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on July 31, 2013. L#00117. Publication: SF Bay Guardian. Dates: August 14, 21, 28 and September 4, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352396-00. The following is doing business as PIECES BY VIOLET. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Kate Louise Wilkinson in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on July 15, 2013. L#00107; Publication: SF Bay Guardian. Dates: July 24, 31 and August 7, 14, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352403-00. The following is doing business as JENNIFER CERCHIAI INTERIOR DESIGN. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 07/15/13. This statement was signed by Jennifer Cerchiai in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on July 15, 2013. L#00109; Publication: SF Bay Guardian. Dates: July 24, 31 and August 7, 14, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352695-00. The following is doing business as People+. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 7/10/13. This statement was signed by Peter R. Berger II in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on July 29, 2013. L#00114; Publication: SF Bay Guardian. Dates: August 7, 14, 21, 28, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: August 6, 2013. To Whom It May Concern: The name of the applicant is: JEKATERINA BARKAUSKAS. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3047 MISSION ST., SAN FRANCISCO, CA 94110. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00118; Publication Date: August 14, 21, 28, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549703. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Emily Suzanne Hall & Donald Craig Campbell for change of name. TO ALL INTERESTED PERSONS: Petitioner Emily Suzanne Hall filed a petition with this court for a decree changing names as follows: Present Name: Winston Blake Campbell. Proposed Name: Wins-

ton Blake Hall-Campbell. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 10/08/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on August 8, 2013. L#00120, Publication dates: August 14, 21, 28 and September 4, 2013.

SUMMONS CASE NUMBER: RG11597145, NOTICE TO DEFENDANTS: JOSEPH CERVETO; YOU ARE BEING SUED BY PLAINTIFF: ANNETTE LIANG. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/self-help](http://www.courtinfo.ca.gov/self-help)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site ([www.lahelpcalifornia.org](http://www.lahelpcalifornia.org)). The California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), or by contacting your local court or county bar association. The name and address of this court is: Superior Court of California, Alameda County, 1225 Fallon St. Oakland, CA 94612. The name, address, and telephone number of the plaintiff's attorney is: CJH & Associates, P.C., 1440 Broadway, Suite 1000, Oakland, CA, 94612, (510) 817-0808. Date: June 26, 2012 by Rosanne Case, Deputy Clerk. L#00110, Publication Dates: July 24, 31 and August 7, 14, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352975-00. The following is doing business as MIGHTY HERTZ. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 08/12/13. This statement was signed by Jason Kwan in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on August 12, 2013. L#00121 Publication: SF Bay Guardian. Dates: August 14, 21, 28 and September 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352902-00. The following is doing business as NORTH VENTURES. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 08/07/13. This statement was signed by Donally Harrison in CA. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on August 7, 2013. L#00122. Publication: SF Bay Guardian. Dates: August 14, 21, 28 and September 2013.

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## SENSUAL MASSAGE


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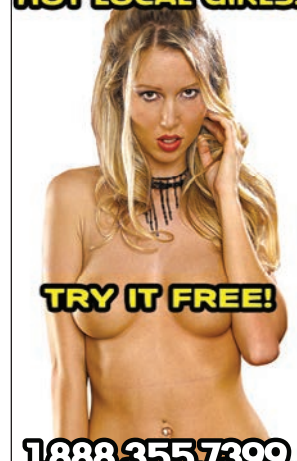

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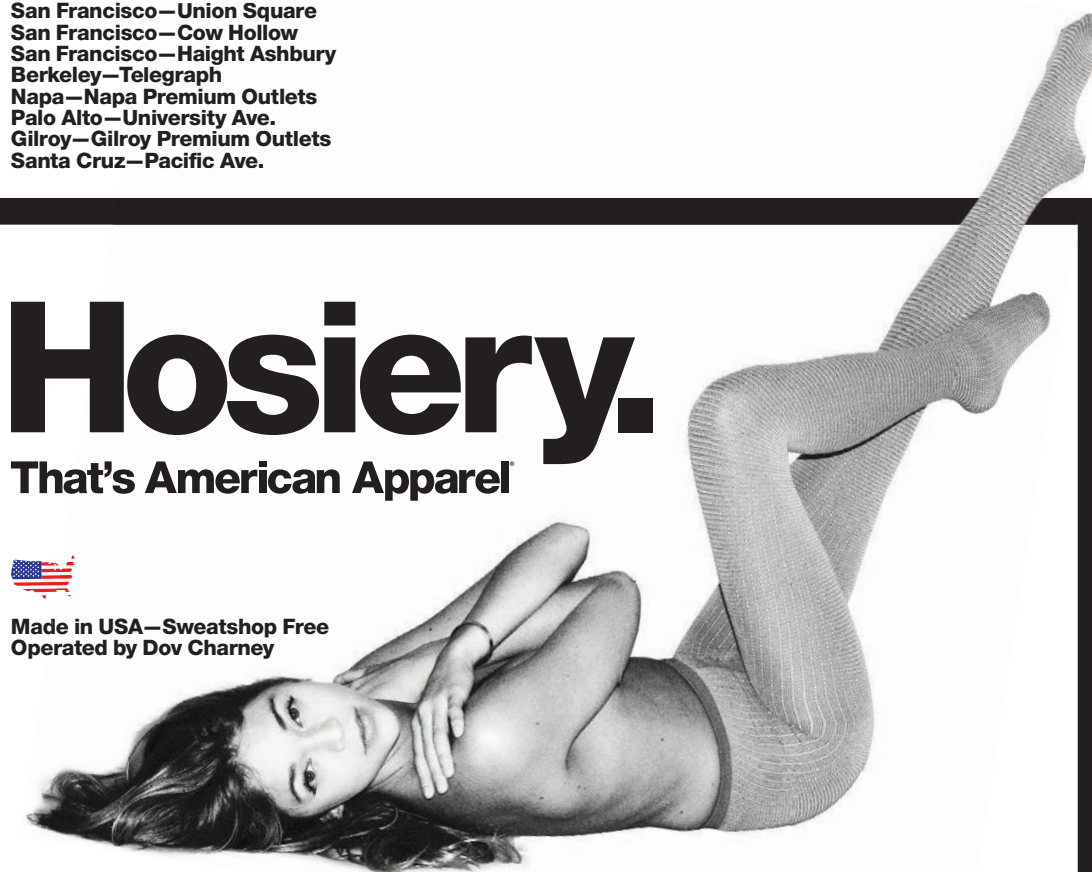
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